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THE ROMANCE OF THE BRITISH MUSEUM

THE STORY OF ITS ORIGINS, GROWTH AND
PURPOSE AND SOME OF ITS CONTENTS

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"THE ROMANCE OF ARCHÆOLOGY," ETC.

WITH A FOREWORD BY
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Director and Principal Librarian British Museum, 1909-1930

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AN INTRODUCTORY NOTE

THERE are so many Guide-books to the various Sections of the British Museum that some good reason should be forthcoming for adding this volume to the numerous books which have been written in relation to the Museum or particular Sections thereof.

First of all, then, this is not intended to be a Guide-book at all, though if it is helpful in that way to any visitors to the Rooms and Galleries it will serve a useful purpose and do something to justify its existence. The Trustees of the Museum publish a whole range of Guides, and to these the visitor who wants full information on any subject, may turn.

There is, however, room for a book which may serve as a general introduction to the invaluable collections which have been gathered together, and which may, at the same time, give an idea of the origins and growth of those collections.

A visit to the Museum will enable anyone to see how many people wander, almost aimlessly, through its Rooms and Galleries. A comparison of the numbers who visit it each year with the population of Greater London, to say nothing of the provinces, the Colonies, and the many lands beyond the sea, whose peoples annually come to our wonderful city of London, will show how many there are who seldom, if ever, visit the Museum.

Yet the Museum is a veritable treasure-house for anybody who thinks of anything beyond the everyday matters of human life. The wisdom and experience of the world are stored up there, and no thoughtful person should leave its doors without gaining something from a visit.

Here, then, is the reason for such a book as this—to tell something of the inexhaustible treasures of our National Collection: to create an interest in them in the minds of those

who have not visited, or, maybe cannot visit, it; to give an increased interest in it to those who have already experienced something of its spell.

The writer is conscious of the inadequacy of the book; he cannot pretend to reduce contents of nearly forty Guide- and Hand-books, published officially, into one. Such a task would be impossible. But as far as is possible he has tried to create an interest generally by referring to some of the principal or more attractive matters. If such an interest is aroused he will be satisfied that his labour has not been in vain.

In an institution like the British Museum, when new articles of interest are constantly being received, a book cannot hope to be always up to date. The present era with its increased interest in archaeology is ever adding to the number of ancient things worthy of exhibition, and this must call for rearrangement, or the withdrawal of some things, from time to time. Moreover, structural alterations and repairs are necessary in museums just as much as in business establishments. For these reasons changes in the position of things take place, and readers looking for a particular article may sometimes fail to find it. In such cases an enquiry of one of the officials will always receive a courteous answer, and the whereabouts of the desired object will be indicated.

FOREWORD

BY

SIR FREDERIC KENYON, C.B.E., K.C.B., C.B.

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THE BOOK to which I have been asked to write an introductory note is a gratifying sign of the increasing general interest taken in the British Museum,—gratifying, certainly, to one whose main life's work has been within its walls, and who has hereditary links with its earlier history. This growth in general interest has been very marked within the last thirty years. Not only have the numbers of visitors steadily increased, but the interest shown by the public has been more informed and intelligent, and has been reflected in the readiness—almost eagerness—of the Press to announce and discuss new discoveries and acquisitions.

At the same time the Museum maintains, and more than maintains, its position as a storehouse of materials for students. Whether on the literary side (printed books, manuscripts, prints and drawings) or in its departments of antiquities, it holds a foremost position among the libraries and museums of the world, and, though afflicted somewhat “by that eternal want of pence,” does its best to make the treasures that it possesses available for the use of all qualified students. It does not become a late Director to boast, but it is a legitimate cause of satisfaction to find the British Museum well spoken of throughout the world.

The visitor to the Museum, if he is to get value for his visit, should come with his mind prepared. To wander through the Museum, with no comprehension of the meaning of the objects exhibited, may indeed provoke a passing sense of

wonder, but is more likely to produce boredom and repulsion. The wider the knowledge of the visitor, and the more cultivated his taste for art, the more he is able to see what place the several objects hold in the long history of human civilization. The Museum is a picture-book of the history of man; and to study it is to enlarge one's comprehension of what man has done and what man can do. Everywhere the spade of the explorer is revealing fresh chapters of man's past. The royal graves of Ur, the palaces of Minori, Crete, the treasures of the tomb of Tutankhamen, the pottery, porcelain and paintings of China, the art of the "barbarous" races of Central and Eastern Europe, all these are but a few of the additions which have come during the last generation to supplement what we had already of the art of Greece and Rome, of Egypt and Assyria. The universe of man, like the universe of nature, extends its boundaries daily before our eyes; and it is in our museums that the story is displayed for the visitor to see.

To assist the visitor to an intelligent comprehension of what he sees, the Museum provides guide-books, photographs, labels, and the lectures of trained Guide-Lecturers; but best of all is it if the visitor will prepare himself beforehand by reading about that which he is to see. In particular, he should not try to see too much at a time. A few rooms are quite enough for one visit. To try to see all is to invite mental indigestion. The visitor should decide in advance what Department he is going to see, and acquire a little knowledge about it. "To him that hath shall be given"; and in proportion to the previous knowledge is the gain and interest of a visit to the Museum.

To provide such previous knowledge, is the object of the present volume. It will serve as an indication of the principal contents of the Museum. It will enable the reader to determine which part of the Museum it would most interest him to visit, and will prepare him to understand and appreciate what he sees. It also tells the story of the origin and growth of the National Collections.

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For the particular statements and opinions expressed in the work, the author is of course alone responsible; but I commend his object to the judicious reader, and trust that he will prove by experience the increase of pleasure he will secure by a fuller knowledge of this incomparable storehouse of human art and industry.



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THE ROMANCE OF THE BRITISH MUSEUM

CHAPTER I

MUSEUMS AND THE MUSES. THE ORIGIN OF THE BRITISH MUSEUM

THERE was a time when a visit to the British Museum would have been regarded as the driest of all dry ways of passing the time on a wet day. A few learned folk might gather there to look at the objects exhibited, some of the general public might go there to gaze at the memorials of a long forgotten past, and to wonder at the strange things they saw, or to stare at the mummies brought from Egypt, but to the great bulk of the population of London, the whole thing was as dry as the mummies themselves. To-day there is an entirely different feeling about it, and a visit will show that thousands of people find it a place of real interest, for in summer, as well as in winter, a goodly number can always be found wandering round the various galleries, examining the exhibits, or listening to guides, official or private, who point out the things to be seen, and indicate their bearing upon history, religion, philosophy, or science. This changed attitude may be attributed to three main causes; first of all the greater attractiveness of the Museum and its contents, due to the experience of those who are responsible for the arrangement and description of the various sections; secondly to the provision of guides at stated times to take parties through specified sections and describe and explain what is to be seen; and

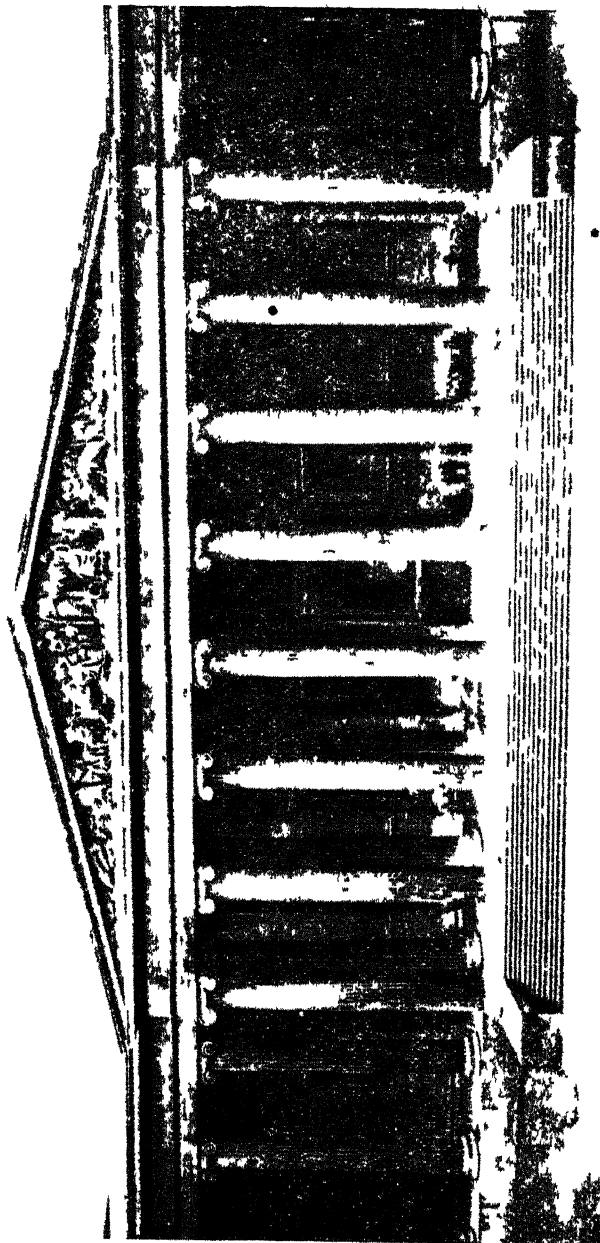
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thirdly to the greater interest of people generally in the things of the past, consequent on the general uplift of the community as the result of the universality of an education designed to benefit all classes. The fact that in the year 1929 nearly one and a quarter million people are estimated to have entered the Museum is a very definite indication of its attractiveness.

To those who visit it regularly the story of the British Museum must be interesting; to those who go there occasionally it will almost certainly cause additional attraction and increase the frequency of such visits. If there be any who have not yet trod its galleries and wondered at its contents, it may be a knowledge of its history and of some of its contents, will lead to a real appreciation of the wonderful things it has to tell.

The name of the institution is suggestive. A museum is, as its name indicates, a temple of the Muses. Here we are at once transported to the tales of Greek mythology. The Muses were, so it was said, the daughters of Zeus, the Greek Jupiter; they were born in Pieria, at the foot of Mount Olympus, the mountain of the gods. There were nine of them and they were regarded as divinities who presided over poetry, arts and sciences. If we set out the matters over which they thus presided we may see to what extent they are represented in the British Museum. 1. Clio was the Muse of history; 2. Euterpe of lyric poetry; 3. Thalia of comedy and merry or idyllic poetry; 4. Melpomene of tragedy; 5. Terpsichore of choral dance and song; 6. Erato of erotic poetry and mimicry; 7. Polymnia of sublime hymns; 8. Urania of astronomy; and 9. Calliope of epic poetry.

It is a far cry from these subjects to the apparently matter of fact exhibits of our museums. Outside Britain the terms "Musée" and "Museum" are applied to galleries which are devoted to Art Collections; here the latter term is almost exclusively confined to collections of natural, scientific, historical, or literary curiosities or objects of interest. Yet there is much in them which answers to the spirit of the Muses. The Muse of history is essentially the spirit which pervades



THE BRITISH MUSEUM FRONT PORTICO

[British Museum
(See page 6)]



MONTAGU HOUSE. • K. J. HUNT, C. C.
 The original home of the British Museum. }
 (See page 5)

a very large section of the Museum for Archæology is, in some respects, the presiding genius of the place. If the Muses of literature are not represented quite so fully in the galleries they all are in the Reading Room and in the Libraries attached. Astronomy is not in evidence for Natural History proved to be so large a section of the exhibits that in 1873 the building of a special Branch Museum was commenced in Kensington for the reception of exhibits relating to all phases of Natural History. It will be seen, however, that notwithstanding the limitations in scope the British Museum is, in truth, a Temple of the Muses.

Museums are not a modern introduction. The first is usually said to be that which was established in Alexandria somewhere about the year 283 B.C. There is, however, evidence of one which goes back considerably further, for a number of museum exhibits were found in Babylon, whilst the libraries of Assyria partook of the characteristics of some museums. During the Middle Ages museums were unknown. The times were not propitious for such things, and though individuals and monasteries may have had small collections of curiosities, they were merely viewed as such, and were in no sense treated as the collections in our modern museums are.

Amongst modern museums of national standing the British Museum takes a foremost place, in fact if the Branch establishment at Kensington is taken into consideration it is of really great proportions. We are not now concerned in the Natural History section however, and that must be eliminated in any comparisons that may be made. As, however, comparisons are said to be odious, we will leave the matter where it is, being satisfied with the idea that for wealth of contents, careful selection of those for exhibition, and the extent of interest which they cover and arouse, the British Museum stands pre-eminent amongst such institutions.

The British Museum originated in the year 1753 when Parliament voted the sum of £20,000 for the purpose. Its history however really goes further back, as that amount was voted for the purchase of a collection of various articles of

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interest, including rare books and manuscripts, already in existence. To trace its origin we must go back to the seventeenth century when one William Courtens collected together a considerable number of articles of interest which were described as "perhaps the most noble collection of natural and artificial curiosities of ancient (especially Roman) and modern coins and medals that any private person in the world enjoys." . . . "It consisted of miniatures, drawings, shells, insects, medailes, natural things, animals, minerals, precious stones, vessels, curiosities in amber, cristall, achat, etc." This collection was made over to Dr. Hans Sloane in 1702, a fact which brings it into direct line with the national collection with which we are concerned.

Sir Hans Sloane was an Irish physician who attended Queen Anne, and was afterwards physician to George I. He was President of the Royal Society from 1727 to 1741, and was a great collector of natural history specimens, also of books, manuscripts and works of art. The addition of the Courten's collection to his own made it a very substantial affair, and included antiquities of Egypt, Greece, Etruria, Rome, Britain and America. He lived at Chelsea, and the whole of the ground floor of his house was occupied by the various specimens he had collected. At his death in 1753 the collection was offered to the State in accordance with the terms of his will, and this bequest became the foundation of the British Museum. The sum of £20,000 was paid for the collection which had, it is estimated, cost Sloane no less than £50,000. To the Sloane collection were added the Harleian and Cottonian libraries, the former once the property of Robert Harley, Earl of Oxford; the latter belonging to Sir Robert Cotton, whose great-grandson bequeathed it to the nation in 1710.

Robert Harley lived in the seventeenth and eighteenth centuries (1661-1724) and collected valuable manuscripts, books and pamphlets, which included the oldest known copy of Homer's *Odyssey*. Many of the manuscripts were illuminated and some were quite unique in character. The collection was purchased for the Museum for the sum of £10,000.

Sir Robert Cotton preceded Lord Oxford by a century (1571-1631). At an early age he commenced to collect old manuscripts and coins. Living as he did, not so many years after the dissolution of the monasteries by Henry VIII (1536-39), when their stores were unlocked and their lands granted to a newly created nobility, many treasures were open to him. He lived a somewhat adventurous life. He was recognised as an authority by Queen Elizabeth, was knighted, and then raised to the Baronetage by James I. Later he was suspected of being implicated in the murder of Sir Thomas Overbury, but after some months of imprisonment was released. Adopting the cause of the opposition in Parliament he was considered as dangerous to the State, was again imprisoned and ordered for trial by the Star Chamber. Fortunately for him on the day fixed for his trial an heir to the throne was born, and the king, Charles I, ordered his release, together with others who were implicated in the opposition. After his death his son, grandson, and great-grandson added to the collection, and the whole was bequeathed to the nation as already stated.

Thus at a cost of £30,000, a splendid start to the National Collection was secured. To the three collections referred to George II added in 1757, the books which had been collected by various kings of England from the time of Henry VII, and the Libraries of Cranmer and Casaubon which were in the royal possession.

The first home of the British Museum was Montague House, Bloomsbury. The first Montague House was destroyed by fire in 1686. It was evidently a well appointed place, for Evelyn in his diary speaking of it says "than which for painting and furniture there was nothing more glorious in England." It would seem as if the spirit of the place had even then been fixed. A new Montague House was built upon the old foundations; the house and gardens covered an area of nearly eight acres. It was erected by Ralph Montague, who was at one time the Ambassador for James II to Louis XIV of France. The new building was considered to be a most magnificent one, comparing favourably with any private residence in

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London, it was therefore worthy to be the first home of the National Collection.

The Museum was formally opened on the 15th January, 1759. Fresh exhibits were constantly received by gift, bequest, or purchase, and the accommodation of Montague House proved to be altogether insufficient for the growing collection. It was not, however, until 1847 that the main building now known as the British Museum was completed. It is an imposing building in keeping with its object, and worthy of being the depository of the treasures it contains. It has a frontage of three hundred and seventy feet with a colonnade of forty-four columns, and a lofty pediment containing an allegorical group representing the progress of civilization. Some idea of the nature of the building may be gained by the statement made at the time that "since the days of Trajan or Hadrian no such stones have been used as those recently employed at the British Museum, where eight hundred stones from five to nine tons weight form the front. Even St. Paul's Cathedral contains no approach to this magnitude."

Since the provision of the new building on the site of the old Montague House, books and antiquities of all kinds have poured in in an unceasing stream, and more and more space has been required. A new Reading Room was arranged for and was opened in 1857; it is the one now in use, and occupies the centre of the quadrangle formed by the general buildings. In 1879 arrangements were made for an additional wing to be added; and this was opened in 1882. Meanwhile the whole of the Natural History specimens and the books on Natural History had been removed to the new building at Kensington, already referred to, which had been built on the site of the International Exhibition of 1862. But notwithstanding the relief afforded by this removal, and the provision of the new wing, room was still urgently required and eventually additional ground was purchased in the rear of the original building and a new section, known as the King Edward VII Galleries was opened by H.M. King George in May, 1914.

Museums cost money to establish as well as to maintain. The early financial history of the British Museum is interesting.

It was estimated that the amount of money required to pay for the original collections and to provide the needful accommodation was a hundred thousand pounds. But Parliament was not by any means disposed to supply such a sum. Armies and Navies must be kept up, but what was the use of a museum? Eventually, notwithstanding considerable objection, it was decided to raise the necessary funds by means of a Public Lottery. One hundred thousand shares were to be raised at three pounds a share, and prizes to the extent of two hundred thousand pounds were to be given; the remainder, less the expenses of the lottery, was to be used for the purposes of the Museum.

The lottery gave rise to a scandal for it was "rigged"—six hours after opening the shares were all declared to be sold, and were then resold at a profit of sixteen shillings each! But as one writer has very truly remarked, "The chief discredit of the story does not really rest upon Leheup (the organiser of the lottery). . . . A British Parliament could not summon up enough public spirit to tax its own members, in common with their tax-paying fellow subjects throughout the realm, to the extent of a hundred thousand pounds in order to meet an obvious public want, to redeem an actual parliamentary pledge and to secure a conspicuous national honour for all time to come." He added "the Museum had been founded grudgingly; it was kept up parsimoniously." Evidence of the latter statement will be found in the following chapter.

The Museum is incorporated under a series of Parliamentary Statutes, passed in the reigns of George II and III, and is controlled by a Board of Trustees. Horace Walpole has left us a somewhat amusing account of one of the early meetings of the Trustees. "I employ my time chiefly at present in a guardianship of embryos and cockle-shells. Sir Hans Sloane valued his museum at £80,000, and so it is to anybody who loves hippopotamuses, sharks with one ear, and spiders as big as geese. . . . We are a charming wise set—all philosophers, botanists, antiquarians and mathematicians, and adjourned our first meeting because Lord Macclesfield, our Chairman, was engaged in a party for finding out the longitude."

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We may safely suppose things are different now. An Institution getting within measurable reach of its second centenary must adopt businesslike methods, and the present usefulness of the Museum is an indication that it is well organised, well controlled, and ministers satisfactorily to the needs of the public

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CHAPTER II

THE MUSEUM AND THE PUBLIC

THE CHANGE in the attitude of the general public to the British Museum has been mentioned. We may with advantage give some consideration to this point, for it involves at the same time the attitude of the Museum to the public. When Montague House was first opened as the British Museum in 1759, it was really only opened to a select number of ticket-holders. It sounds strange to-day to hear the reason for this—it was considered unsafe to allow the British public to be admitted indiscriminately!

The following extract from the Title page and contents of the first published book of Statutes and Rules will be interesting: the punctuation marks are as shown; for a literary Institution they are somewhat surprising. The Title page reads:

STATUTES and RULES, Relating to the INSPECTION and USE of the BRITISH MUSEUM. AND For the BETTER SECURITY, and PRESERVATION of the same: By ORDER of the TRUSTEES . . . MDCCLIX.

The Introduction sets forth:

“STATUTES and RULES, relating to the Inspection and Use of the BRITISH MUSEUM, and for the better Security, and Preservation of the same: by Order of the TRUSTEES”
. . .

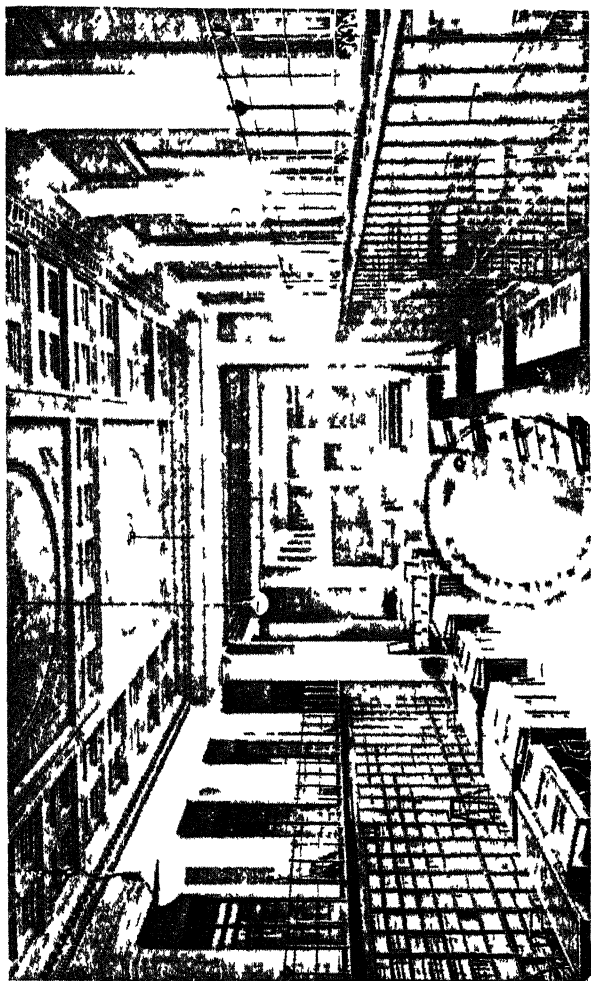
“This Museum, tho’ chiefly designed for the use of learned and studious men, both natives and foreigners, in their researches into the several parts of knowledge; yet being a

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national establishment, founded by Authority of Parliament, it may be judged reasonable, that the advantages accruing from it should be rendered as general as possible. But as it is of a more extensive nature, than any other before established, it doth require some particular rules and restrictions relating to the inspection, use and security thereof, suited to the nature of its institution; the different quality of the things, of which it consists; and such attendance of the Officers, as may be justly expected from them. Therefore the Trustees of the British Museum, at a General Meeting assembled, do hereby make, constitute, and establish the Statutes, Rules, and Ordinances following, viz.:"

A few of these Statutes and Rules may be reproduced. The first dealt with the days and times of opening. They were for periods of six hours per day, or on days when the Museum was open in the evening, four hours per day. (It is interesting to read that a minute of the Trustees required the Officials to attend six hours each day, four of these were to be occupied in conducting visitors over the building, and the Minute adds "the two vacant hours, if it is not too great a burden upon the Officers, might very usefully be employed by them in better ranging the several collections, especially the Department of Manuscripts, and preparing catalogues for publication." They expressed the hope that the suggestion would not be regarded as "a wanton or useless piece of severity"!)

The rule for gaining admittance provided "that such studious and curious persons" as desired to see the Museum should apply to the Porter in writing, giving their names, condition, places of abode, and the day and hour they wished to attend. Their names were entered in a Register and submitted to the principal Librarian or an assistant, who was to decide whether such persons were "proper to be admitted." If they were "proper," tickets were to be delivered to them by the Porter on application, and they might then attend, usually on yet another day, to view the Museum. Not more than ten persons were to be admitted at any one hour and not more than five were to be in any one party. They were to be allowed one



British Museum
(See page 18)

THE KING'S LIBRARY



no drede ne feare no thyng / For I shal not accuse the / For I
shal shewe to hym another way / And as the hunter came /
he demaunded of the shepheard yf he had sene the wulf pas-
se / And the shepheard both with the heed and of the eyen shew-
ed to the hunter the place where the wulf was / & with the
hand and the tongue shewed alle the contrarye / And ins-
contynent the hunter understood hym wel / But the wulf
whiche perceyved wel all the fained maners of the shepheard
fled alwey / ¶ And within a lytyll whyle after the shepheard
encountred and mette with the wulf / to whome he sayd / paye
me of that I have kepte the secreete / ¶ And thenne the wulf
answered to hym in this manere / I thanke thyng handes and
thyng tongue / and not thyng heed ne thyng eyen / For by them I
shold have ben betrayed / yf I had not fledde alwey / ¶ And
therfore men must not truste in hym that hath two faces and
two tongues / for such folke is lyke and semblable to the scor-
pion / the whiche enougth with his tongue / and prycketh for-
e with his taylle

hour in each Department: at the end of an hour a bell warned them that time was up. No persons were admitted to the Coins Room except in the presence of the Keeper and not more than two persons were allowed in at the same time. Members of the Royal Family were exempted from these limitations if they did the Museum the honour of visiting it.

The last rule also reads strangely, "In case any persons shall behave in an improper manner, and contrary to the said rules . . . such persons shall be obliged forthwith to withdraw from the Museum; and their names shall be entered in a book to be kept by the Porter; who is hereby ordered not to deliver tickets to them for their admission for the future; without a special direction from the Trustees in general meeting."

It is not surprising that under such rules the number of persons seeking admission was in excess of the numbers who could be admitted in the time, and in 1776 a memorandum was drawn up as follows—"British Museum, 9th August, 1776. The Applicants to the middle of April are not yet satisfied. Persons applying are requested to send weekly to the porter to know how near they are upon the list."

In the year 1808 the first "Synopsis" or Guide to the Museum was issued, and from it we learn that by that time the arrangements were a little more favourable, though the "studious and curious persons" still had to apply for admission tickets. They were allowed to examine the rooms in eight parties of fifteen each day—they could not wander round at will, "the building being divided into a great number of distinct apartments cannot safely be thrown open to the public."

During the year some thirteen thousand people seem to have passed through the rooms. Two years later, 1810, the Synopsis provided that "according to present regulations the Museum is open for public inspection on the Monday, Wednesday and Friday of every week (the usual Vacation excepted) from ten till four o'clock, and all persons of decent appearance who apply between the hours of ten and two are immediately admitted, and may tarry in the apartments without any limitation of time, except the shutting of the house at four o'clock."

12 THE ROMANCE OF THE BRITISH MUSEUM

Under this more liberal regulation the number of visitors increased to about fifty thousand in the year ending March, 1818.

An institution such as the British Museum requires money for its upkeep, and a staff to carry on the duties of the place. The money must be found by Parliament, and in the first half of the nineteenth century there were those who were as ready to find fault with the way public money was spent as there are in these more democratic days. One such was William Cobbett. In early days he had tilled the soil; later he became a solicitor's clerk, then a soldier, rising to the rank of Sergeant-Major. He then became a politician, his object being to expose shams and to secure a greater control of public affairs by the people. He often went too far, and one cannot help thinking he did so when, in 1833, he spoke in the House of Commons about the British Museum. Whatever we may think of him and his statements, they throw some light on the subject of this chapter—The Museum and the Public—in the year named. "He would ask of what use in the wide world was this British Museum, and to whom and what class of persons it was useful? It did a great deal of good to the majority of those who went to it, but to nobody else. Let those who lounged in it and made it a place of amusement contribute to its support. Why should tradesmen and farmers be called upon to pay for the support of a place which was intended only for the amusement of the curious and the rich, and not for the benefit or for the instruction of the poor? If the aristocracy wanted the Museum as a lounging place, let them pay for it. For his own part he did not know where this British Museum was, nor did he know much of the contents of it; but from the little he had heard of it, even if he knew where it was, he would not take the trouble of going to see it. . . . This British Museum job was one of the most scandalous that disgraced the government, and when he said that he could not make it more disgraceful."

Two years later he returned to the charge. In the meantime he had presumably found out where the Museum was for he referred to it as "the old curiosity shop in Great Russell Street,"

and went on to say "Public money was wasted and the establishment was in the hands of a few clergymen who kept poor curates to do their clerical work at their fat livings, while they were living in idleness and luxury at the Museum."

A popular saying assures us that "where there is smoke there must be fire." Probably therefore something was wrong with the Museum. It was governed by a body of Trustees who at any rate should have been above suspicion. They included the Archbishop of Canterbury, the Lord Chancellor, the Speaker of the House of Commons, the President of the Council, the First Lord of the Treasury, the Lord Privy Seal, various Secretaries of State, the Bishop of London, the Chancellor of the Exchequer, the Lord Chief Justice, the Presidents of certain learned Societies, representatives of various families who had been large donors to the Museum, and some elected trustees. Obviously with such a large body the administration fell into the hands of a few, and it is admitted that at the time of Cobbett's complaints the subordinate appointments at the Museum were filled by "antiquated footmen and elderly butlers."

In 1835 and '36 a Parliamentary Committee was appointed to enquire into the administration, and later in 1847 a Royal Commission. As a result reforms were carried out and no one is likely to complain to-day, as Mr. Cobbett did, that they do not know where the Museum is, or that public money is being wasted in its upkeep and activities. At times the boot has been on the other leg, and the activities of the Museum have been seriously handicapped for lack of funds. When one realises the important part it plays in the education and uplifting of the people, the evident desire to make it as useful and as interesting as possible to the community, the cost of maintenance will be considered to be a good investment.

Whilst these grumbles were being made and Committee and Commission were proceeding with their enquiries the numbers of visitors were increasing, due to some extent to the sensational discoveries of such men as Sir Henry Layard and the constant additions to the exhibits. The last figures quoted were for 1818; ten years later the number had increased

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to over eighty thousand; in 1838 it exceeded a quarter of a million, and by 1848, just about the time the Royal Commission was appointed, nearly nine hundred thousand people visited it.

About this time strange scenes might have been observed in the Museum. The year 1848 has been termed the Year of Revolutions. Europe was seething with discontent; France established a short-lived republic and a political upheaval ensued which "convulsed Europe from Ireland to the Danube." In England the upheaval was associated with the Chartists. The demands of the "Charter" sound very innocuous now; in 1848 they were revolutionary! They were: 1, Universal suffrage (males); 2, abolition of a property qualification for a seat in Parliament; 3, annual parliaments; 4, equal representation; 5, payment of members; and 6, vote by ballot. There was among the Chartists an extreme section, known as "physical-force men." A great demonstration was arranged to take place on the 10th April, 1848, at Kennington Common. The Western division of the Chartists was to meet in Russell Square, near to the Museum, and as the Museum was known to contain great treasures—though hardly the kind that would appeal to a mob bent on loot—the Trustees felt it their duty to prevent any untoward event taking place, should the "physical-force men" get the upper hand. The staff were sworn in as special constables, and with some soldiers and pensioners from Chelsea Hospital they assembled in the Museum to defend its treasures. Muskets, ammunition, and cutlasses were supplied and provisions laid in lest there should be a siege of the British Museum. It all proved to be unnecessary; no attack was made and the Museum was left in peace.

The later history of the Museum in its relation to the public is one of steady and progressive service. Admission is free, and in all sections everything is done to make the place attractive as well as useful. The exhibits are carefully labelled, often giving interesting information in relation to them. To-day the visitor who comes away dissatisfied must be hard to please.

In the year 1911 a new departure was inaugurated. Before then private parties had often visited the Museum accom-

panied by guides. During the year named official guides were provided who conducted parties round certain sections, and gave lectures on the things to be seen. The innovation proved to be exceedingly popular and to-day parties are taken round twice a day on a properly rostered plan, so that a visitor may choose his day and time and be led to any Section of the Museum in which he may have an interest, and listen to guides specially qualified to speak on the things that are to be seen.

Another way in which the Museum Authorities endeavour to provide for the needs of the public is by the publication of Guides, from a small General Guide to the Collections as a whole to full and comprehensive Guides to particular Sections.

From time to time larger literary efforts are made and detailed records, reproductions and treatises are issued on various subjects represented in the Galleries. Add a very large selection of photographs, pictures and post-cards and it will be appreciated that, though there may be some who are not yet altogether satisfied, the Museum is a live Institution and is doing a really great work in the education of the people.

CHAPTER III

THE LIBRARIES OF THE MUSEUM

IN THE year 1747, twelve years before the opening of the Museum, Thomas Carte, the author of a History of England said, "I am sorry to observe on this occasion that there is scarce a great city in those parts of Europe where learning is at all regarded which is so destitute of a good public library as London."

With the formation of the Library Section of the British Museum this reproach could no longer be urged against London. Of the three collections which formed the nucleus of the National collection, two of them included books, and all three included manuscripts. If to these we add the collection presented by George II, consisting of the books collected by the Kings of England since the time of Henry VII, it will be realised that a very substantial commencement had been made. The Sloane collection was said to have included fifty thousand books, and although the number has been questioned, it may be taken at any rate as approximately correct. The Royal collection consisted mainly of English divinity works, histories, Latin classics, and books in Italian and Spanish; also dedication copies of books issued from the presses of celebrated early printers. It was therefore an important addition, as, excluding pamphlets it numbered over sixty-five thousand volumes. Bearing in mind the Harleian collection, we may safely assume a total of at least one hundred thousand books of all kinds as the commencement of the wonderful Libraries of the Museum.

This number was soon increased. George III presented a unique collection of tracts published during the reign of Charles I and the Commonwealth. They are known as the

Thomason Civil War Tracts, and were purchased by George III. A Mr. Solomon Da Costa gave a number of Hebrew books which had been gathered together and bound for Charles II. One might wonder what attraction such books could have had for the "Merrie Monarch"; they certainly seem outside the scope of his activities and interests. All that Mr. Da Costa could learn about them was that they had been collected by one of the Statesmen of the Commonwealth, and at the Restoration had fallen into the hands of the king. By his orders they received, presumably, their rich bindings, and the imprint of the royal crown and cypher, and then were left in the hands of the king's stationer, as Charles evidently found more congenial ways of spending money than using it to pay for books.

By successive acquisitions by gift, by purchase, and by the operation of the Copyright Acts the collection has grown, until to-day it is one of which any people might be proud. The total number of entries in the General Catalogue is over four millions, and about thirty thousand additional entries are made each year.

With such a number of books it is quite impossible to do more than glance at a few of the most important collections and certain individual books.

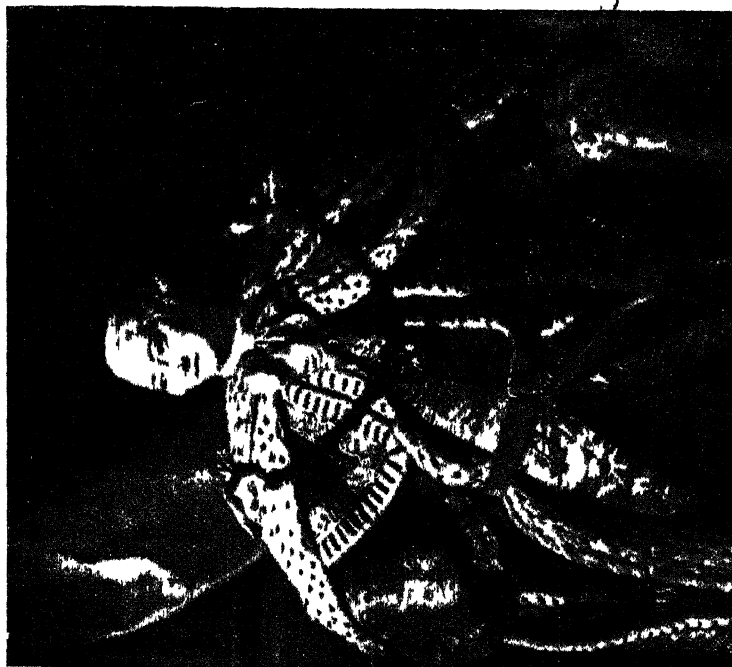
While the Museum was in Montague House the printed books were kept in apartments on the ground floor. The early Guide-books, referring to them, said, "Strangers are not admitted into these apartments as the mere outside of books cannot convey either instruction or amusement." The policy of the Museum Authorities has changed since then, partly through the progress of public taste in regard to literature, but also owing to the great increase of space available in the existing galleries. Apart altogether from Studies and the Reading Rooms, printed books are shown in the King's Library and the Grenville Library. They constitute an excellent collection of works of a past age; the King's Library having been presented in 1823 and the Grenville bequeathed in 1847. They therefore consist of comparatively old books, some of them of much importance and interest.

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The policy which has governed the Museum in the acquisition of books was expressed by Panizzi, to whom further reference will be made in the account of the Reading Room. Giving evidence before the Select Committee of the House of Commons in 1836 he said: "Considering the British Museum to be the National Library for research, its utility increases in proportion with the very rare and costly books in preference to modern books. I think scholars have a right to look for these expensive works to the government of the country." "I want a poor student to have the same means of indulging his learned curiosity, of following his rational pursuits, of consulting the same authorities, of fathoming the most intricate enquiry, as the richest man in the kingdom so far as books go, and I contend that government is bound to give him the most liberal and unlimited assistance in this respect." No twentieth-century advocate for the advancement of learning, or for equal facilities for rich and poor could say more than Panizzi expressed nearly a century ago, and it is one of the greatest claims of the Museum Authorities to public appreciation, that they have followed, as far as circumstances would allow, the policy then expounded. Whatever limitation existed in the earlier days, there is now free access, with necessary safeguards, to all to the literary treasures of the great libraries and the enormous stores of the Reading Room. It is indeed a Temple of the Muses.

(A) THE KING'S LIBRARY

THE KING'S Library rightly draws our first attention. As a building it consists of three spacious rooms on the ground floor, occupying the main portion of the eastern side of the Museum. They were the first portion of the existing galleries to be erected, and were opened in 1828. The King, whose title forms the name of these rooms, was George III, although the books were handed over to the nation by his successor. The fact of the "donation" is recorded in the Library in an inscription which reads as follows: "This Library collected by King George III was given to the British Nation by His Most



GEORGE III [National Portrait Gallery]
Portrait by Ramsay
(See page 18)



GEORGE IV [National Portrait Gallery]
Portrait by Lawrence
(See page 19)



APOCALYPSE

English Manuscript, Early XIV Century.

(See page 28)

Gracious Majesty George IV in the third year of his reign, A.D. MDCCCXXIII." Originally these books occupied an extensive suite of rooms at Buckingham Palace. They were somewhat of a luxury, and in addition to occupying space, a cost of something over £2000 per annum was involved in keeping up the library. George III was a good collector, and, considering the possession of a fine library appropriate for a king, was prepared to sacrifice personal desires occasionally to permit the acquisition of some treasure in the book world. In the result this policy was responsible for the formation of what has been described as "a larger and finer Library than any like collection ever made by one man."

George IV was a man of different tastes, altogether. He could make more congenial use of the room, and he could find far more pleasant ways of spending £2000 a year; he therefore gave the magnificent library of his father to the British Museum. At least that is the tale of the inscription above referred to. If the whole truth is told the glamour of the "donation" is dimmed. George IV discovered by some means that the Emperor of Russia was anxious to possess a library, and was willing to pay a substantial sum for it. George's tastes made money an essential thing and the bargain for purchase and sale was practically struck, and the books lost to this country.

Somehow or other the facts leaked out, and the attention of the Home Secretary was called to the matter. Naturally enough the intentions of the monarch were objected to, apparently in very straightforward language, and in the end he agreed to present the books to the Museum—on terms. The terms were that the government, having interfered with the bargain he was striking with the Tsar of Russia, should provide a sum in English sovereigns equal to the yield of the Russian roubles the Tsar would have paid. This was agreed and the king was able to write to Lord Liverpool, the Prime Minister, to tell him what pleasure it afforded him in thus "advancing the literature of my country." He also said "I also feel I am paying a just tribute to the memory of a parent whose life was adorned with every public and private

virtue." It was quite a handsome tribute to one against whom he had been in opposition for years, and whose virtues were so different from his own character.

The tale is not quite finished. The government had to find the money. There were certain surplus moneys available as the outcome of the compensation paid by the French government in settlement of claims arising out of the Revolution, and from these the amount was taken. But there was a House of Commons where awkward questions are sometimes put to Ministers. On a hint of such a possibility the Ministers refunded the sum to the compensation account, and had recourse to the Droits of the Admiralty, that is certain perquisites that formerly pertained to the Lord High Admiral. If the end justifies the means, they were certainly justified in this case, for the King's Library was one of the greatest of the acquisitions of the British Museum. Amongst other things it contained a fine collection of books printed by Caxton, the first English printer.

The Library is arranged round the rooms forming the block already referred to, but the rooms are also used for an exhibition illustrating the history of printing, and to display various connected matters of interest associated with printing and books.

The history of printing has been so often told that it is only necessary to say very little about it here. Printing from movable type was practised in China in the thirteenth century and in Korea in the fourteenth, but it was not until the fifteenth century that a printing press was set up in Europe. The earliest woodcut block, one of St. Christopher, is dated 1423, and is in the John Rylands Library, Manchester. The earliest block-book is dated 1470. There is some doubt as to when printing with movable type actually commenced; certainly experiments were made at Avignon in 1444 and at other places about the same time. Johann Gutenberg is generally believed to be the inventor of printing with movable types, and some examples of his printing may be seen in the Library. On the other hand it is claimed that the actual inventor was one Laurens Coster of Haarlem. In any case it is to Germany the credit belongs of first spreading a practical knowledge of the art of printing.

The earliest specimens in the British Museum will be found in a case containing books and documents printed in the years 1450 to 1465. Some of these are of wood block printing, others are from movable type. The earliest of all is a book "*Aelius Donatus*," probably printed by Gutenberg in 1450. "*Aelius Donatus*" was a widely used school-book of the times. Two indulgences granted by the Pope to all Christians who contributed to the cost of the war against the Turks are other interesting exhibits. But the most important are two copies of the Bible, in Latin, one printed in 1455 and the other about 1458. Both are excellent specimens of the art at this early date.

In other cases there are further specimens of early German printed books, including the first book printed in small type. Examples from Italy include the earliest book printed wholly in Greek, and a copy of the works of Homer. Other nations whose works are shown include the Netherlands, France and Spain, and amongst these it is interesting to find that what is thought to be the first book printed in the French language was printed by William Caxton, "*Recueil des histoires de Troye*." It was printed at Bruges, about 1475. The first book printed in France may also be seen, whilst a very interesting exhibit is that of the New Testament section of a Polyglot Bible, printed in Spain in the year 1514 at the expense of Cardinal Ximenes, Archbishop of Toledo. It gives the text in various languages, the Old Testament being in Hebrew, Chaldee, Greek and Latin. Polyglot Bibles are a great advantage to the student, and it is pleasing to see that such a book was produced so early in the era of printing. Fifty-seven years later the second Polyglot Bible was printed in Antwerp, Syriac being added to the languages represented in the Old Testament.

To most people the objects of greatest interest in the King's Library will be the productions of the Caxton presses. William Caxton was originally apprenticed to a silk mercer and at the age of nineteen went to Bruges to finish his training. Later he was employed in negotiating commercial treaties with the Dukes of Burgundy. He became interested in the new art

and in 1474 produced his first book, a translation of the "Recueil des histoires de Troye"—a French romance already mentioned. He had translated the work himself and had promised to "dyverce gentilmen and to my frendes to addresse to hem as hastely as I myght this sayd book." It was in fulfilment of this promise that he took up printing, and in 1474 or 1475 it was published under the title of "The Recuyell of the Histories of Troye." Referring to his promise he says in the introduction "this said book . . . is not wreton with penne and ynke, as other bokes ben, to thende that every man may have them attones, for all the bookes of this storye named the "Recule of the Historyes of Troyes," thus empyrnted as ye here see, were begonne in oon day and also fynysshid in oon day." In the following year, 1476, Caxton opened a shop in Westminster where he produced the first book printed in England, at any rate the first book which bore evidence of the place and date of its origin. This was "The Dictes or Sayengis of the Philosophres" translated by Earl Rivers. From that time until his death in 1491 he continued to produce printed books, nearly all of them being of the type to appeal not only to scholars but to ordinary fairly educated readers. In a very real sense Caxton made the printing press a popular institution, and was the fore-runner of the large army of publishers and printers through whose efforts the cream of the world's literature, and particularly the whole range of the English Classics, has been brought within the reach of everybody who desires to know what other men and women have thought and said and done.

George III was a diligent collector of the books produced by Caxton, and as a result of the presentation of his library and of other acquisitions, the British Museum contains the greatest number of books printed by Caxton that have ever been brought together; some of its specimens are unique. The more important are shown in one of the cases in the King's Library. They include the one to which allusion has already been made. Two or three others may be singled out for special mention. "The Game and Play of the Chess." Two copies of this are displayed, the later one being illustrated.

"The book of the subtyl hystories and Fables of Esope which were translated out of the Frensshe into Englysshe by William Caxton, 1483," is another illustrated work with very quaint pictures. Lastly we may mention "The Fifteen Oes and other prayers." This is the only known copy of this work, which is also the only book known to have been produced by Caxton with ornamental borders, and has a woodcut of the crucifixion. The fifteen O's stand for fifteen prayers each of which commences with "O." At the end of the book there is a note, "Thiese prayers tofore wreton ben enprented bi the commaundementes of the most hye and vertuos pryncesse our liege ladi Elizabeth by the grace of God Quene of Englonde and of Margarete Moder vnto our souerayn lorde the Kyng, etc. By their most humble subget and seruaunt William Caxton." It will be seen to be an excellent example of early English printing.

Caxton was soon followed by other English printers, it would be more precise to say by printers who produced their work in England. Wynkyn de Worde is supposed to have been associated with Caxton, and continued to issue his books from Caxton's address until 1500. He was the most prolific of all these early printers for he issued nearly eight hundred publications. John Lettou, William Machlinia, and Julian Notary followed, and then Richard Pynson who produced quite a number of books, and was appointed printer to Henry VIII. All these carried on their business in Westminster or London, but in the provinces the art was also practised. Oxford, St. Albans, York, Cambridge, Ipswich, Worcester and Canterbury all furnished their quota, thus indicating the way in which the art of printing had spread during the fifteenth and sixteenth centuries. On the Continent of Europe also English books were being printed, at Rouen, Antwerp, Paris, and Cologne. Strangely enough the first printed English Bible was produced abroad, probably at Zurich. Its title reads "The Bible, that is the holy Scripture of the Olde and New Testament: faithfully and truly translated out of Douche and Latyn into Englishe." It was the Bible of Coverdale. In those days there was little opportunity

for printing such a book in England, it was not until the year 1537 that a complete Bible was so printed. The subject of the Bible in the Museum is however of sufficient interest and importance to deserve a section to itself.

After the days of Caxton and his successors printing deteriorated instead of improving, and in particular the seventeenth century may be regarded as a period of stagnation. A few books printed during that period are on view, they include "Adagia" in Latin and English, printed in Aberdeen (1622); "The Protestation of the General Assemblie of the Church of Scotland," the first book printed in Glasgow (1638); "Tiomna Nuadh ar dTighearna agus ar Slanaightheora Iosa Criosd" the first edition of the New Testament in Irish, printed in Dublin (1602), in type which was presented to John O'Kearney, an Irish printer, by Queen Elizabeth; The Bible in the language of the Massachusetts Indians, printed in Massachusetts (1661-62)—the first Bible printed in America.

In the history of literature a few books stand out as landmarks, and some of these will be found in the Library. A few deserve special mention. The most important is a copy of the first edition of the Authorised Version of the Bible—see page 36. Then there is "Mr. William Shakespeare's Comedies, Histories and Tragedies"; this was the first collected edition of the plays of England's great poet: Spenser's "Faërie Queene," the first three books only: Bacon's Essays: John Milton's "Paradise Lost": "The Pilgrim's Progress" by John Bunyan: "The Life and strange Surprising Adventures of Robinson Crusoe, of York, Mariner, who lived eight and twenty years all alone in an un-inhabited island on the coast of America near the mouth of the great river of Oroonoque."

Music lovers will be attracted to examples of early music printing. In the earliest books requiring musical notes blank spaces were left for the music to be written in by hand. Later on, either the notes were printed and the lines left to be inserted by hand, or the lines were printed and the notes inserted by hand. Sometimes wooden or metal blocks were used for the musical notation. Movable music-types appear to have been first used in Italy in the year 1476.

This brief review by no means exhausts the interest of the King's Library. Cartography (maps and map-making) is illustrated there, so is philately, or stamp-collecting, whilst an exhibit of book-bindings will appeal to those who value books sufficiently to appreciate sumptuous covers for the treasures of literature.

(B) THE GRENVILLE LIBRARY

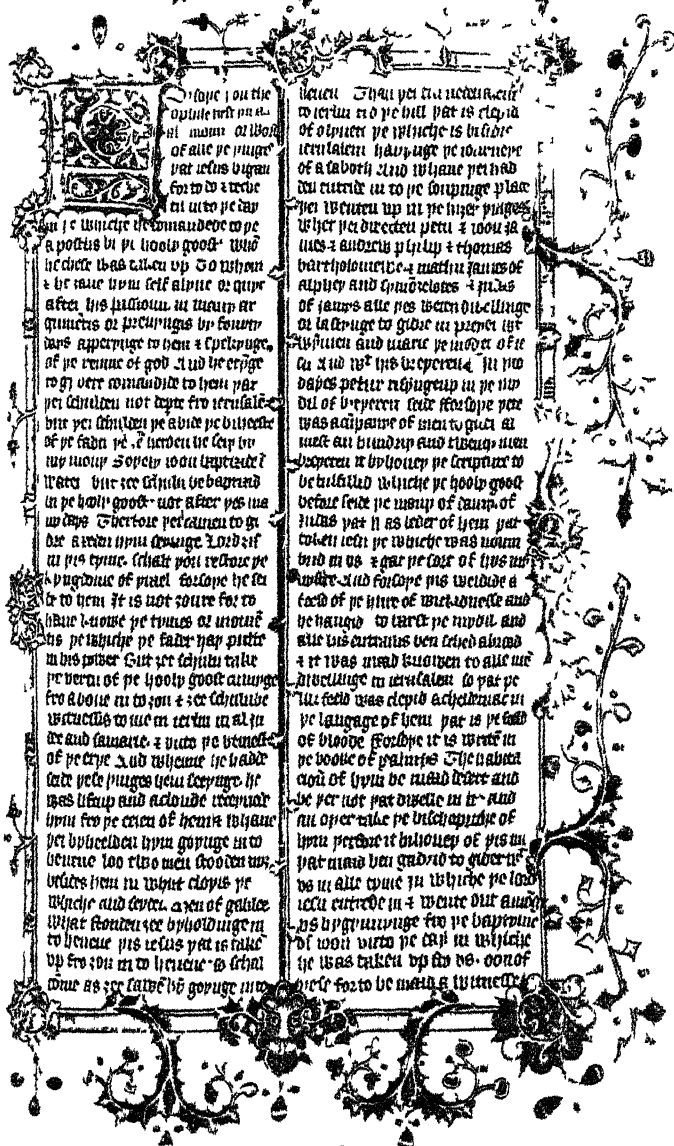
THE RIGHT HON. THOMAS GRENVILLE, from whom the Grenville Library takes its name, was born in 1755 and died in 1846 at the age of 91. Belonging to a family associated with political life he held certain Offices and undertook various political missions. In 1807 he gave up Office and never took it on again. He accepted however the function of a "Chief Justiceship in Eyre to the South of the River Trent." It was a nominal position, though at one time it carried real responsibilities; it was established by William I and was abolished in the reign of Queen Victoria, in fact Thomas Grenville was the last holder. Such a post gave him ample opportunity to pursue his hobby of collecting manuscripts, and by the time he reached old age he had got together a really fine collection, including many valuable manuscripts, an unrivalled set of Aesop, some of the rarest editions of English poets, the first and second editions of Chaucer's *Canterbury Tales*, printed by Caxton, a first edition of Shakespeare, and many others. Altogether there were some twenty thousand volumes and their value has been put as high as a hundred thousand pounds. This magnificent collection came into the possession of the Trustees in 1847. Speaking of it Grenville said "A great part of my library has been purchased by the profits of a sinecure office given me by the public" and "I feel it to be a duty, and a duty that I should acknowledge my obligation, by giving my library so acquired to the British Museum for the use of the public." In giving it to the nation in this way he expressed the desire that his library should be preserved apart from the mass of the collection, and this has been done by arranging

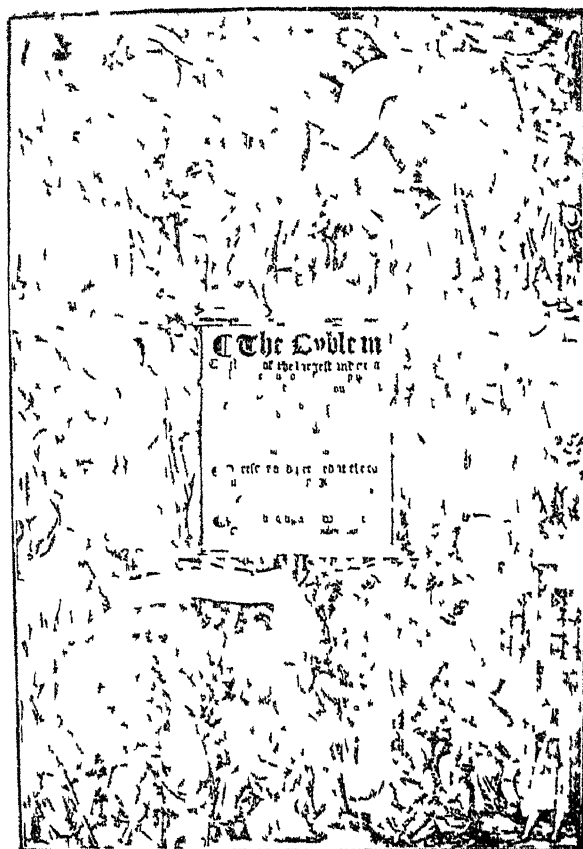
it on the shelves surrounding the room known as the Grenville Library.

From the public point of view the Grenville Library is not particularly associated with the Grenville collection, as the cases are devoted to an exhibition of illuminated manuscripts. An illuminated manuscript is, as its name implies, one "lit up" by the use of such colouring and decoration as may make it more noticeable than a manuscript bearing only letters and words. The illumination may be by way of illustration or merely for decoration; in many cases both will be found in the same manuscript. So far as those gathered together here are concerned they are on vellum; examples of the earlier system of illustrations and decorations on papyrus will be found in the Egyptian galleries.

For the convenience of examination and study the various exhibits are divided into schools, or classes, the Byzantine, English, French, Flemish and Italian; these being the principal kinds shown in the room. Each style partakes of the influence of the peoples who combined to form the various classes.

The Byzantine School takes its name from the Byzantine Empire. When Constantine the Great moved the headquarters of the Roman Empire from Rome to his new city of Constantinople, he inevitably changed the character of much that was Roman. Rome was western, Constantinople was necessarily eastern, and as Kipling has reminded us "East is East and West is West, And never the twain shall meet." Though therefore something of Rome went to New Rome, local influences were too strong to be resisted, and, a "school" was produced in which much of the Oriental was displayed. When the Empire was divided, and still later when the Western section fell before the Barbarians and Eastern Rome had to carry on the Roman traditions alone, Byzantine characteristics inevitably crystallised. Historically, the Byzantine Empire reached the zenith of its power between the years 850 and 1050, and it is generally considered that Byzantine illumination reached its maturity about the end of the ninth century and continued for about three centuries. As





1. J. M. S. an

HOLLIS'S ILLUSTRATION TO THE GREAT PHIL
(see page 35)

often happens the highest expression of art coincided with the highest attainments of the State. Most of the examples of the Byzantine School belong to this period. With one exception they are Biblical, the exception being *Lives of the Saints* by Metaphrastes, illustrated with dignified representations of the saints prefixed to their lives. The influence of the School was widespread as might have been expected, for there was a strong political bond with Italy and Sicily through which the Western world was reached. One feature of the work of the Byzantines is the plentiful use of gold in the decorative scheme.

In the Western world our interest lies principally with the British Isles. There another influence had been at work; Keltic in origin, it began in Irish monasteries, spread through Scotland and the northern counties of England and even to parts of the Continent. Irish manuscripts are generally deficient in gold but exhibit devices characteristic of the School. The *Lindisfarne Gospels*, exhibited in the Manuscript Saloon, may be taken as one of the best illustrations of Keltic influence, although they were produced in Northumbria and reflect something of the Byzantine type.

As may be expected the larger number of manuscripts are of English origin, the principal specimens being produced between the tenth and the fifteenth centuries. The unsettled state of England before that period prevented any definite development of a national style. The earliest is the Charter of the foundation of the New Minster at Winchester, by King Edgar in 966, the latest a Missal of the Sarum use of the fifteenth century. Five hundred years is a long time in the history of art, and as the various examples are examined progress and decline may be traced. The height was reached about the early years of the fourteenth century. A considerable French influence was at work, as may be imagined, certain characteristics appearing equally in the products of the two countries. It is almost invidious to single out specimens for mention. Some quaint ideas occur, as for example in the *Offices of the Holy Cross and Trinity*, in Latin and English. In one of the outline drawings which are shown the Father

and the Son are seated, whilst the Virgin with the infant Jesus is standing, and the Holy Spirit as a dove is resting on her head. Underneath are the Devil, Judas Iscariot, the heretic Arius and the open jaws of Hell! The Apocalypse, or the Book of Revelation, lends itself to illustration and an interesting example may be seen representing the conflict with the seven-headed dragon. A peculiar feature of the picture is that the various military weapons of the period are being used to dispatch the several heads,—lance, cross-bow, pike, sword, etc.

In France the art of illumination seems to have been unimportant until the thirteenth century, then it made great strides, and for a time the French School was supreme in Europe. It partook somewhat of the English characteristics, but with greater delicacy. A considerable number of examples are to be seen ranging from the ninth to the sixteenth centuries. Some very beautiful work will be found in them, the pictures at times being extremely realistic. The Flemish School also merits attention.

Italy, more associated with Byzantium than the other Western countries of Europe, shows more the influence of the Eastern Empire, yet with a spirit of its own.

There are in the Grenville Library two special bequests, the Rothschild and the Huth Manuscripts, whilst in a separate case are examples of bindings.

If we appear to have passed over many items worthy of mention it is because the multiplicity of them makes it necessary to do so. An examination of these early manuscripts will impress anyone with the labour of love which they must have entailed. We may imagine the writers and the painters poring over their manuscripts, adding line by line to the writing and to the beautiful designs; finding a satisfaction in the growing beauty of the letters, pictures, and borders. "A thing of beauty is a joy for ever," and many of these unknown artists have produced such lasting joys. Did they do it with a desire that their work should endure, or was it just the fact that their feelings had to find expression in the beauty of their work? It must have been the latter in many cases, and we owe them our gratitude for the provision of such things of beauty.

CHAPTER IV

THE BIBLE IN THE BRITISH MUSEUM

THE BIBLE occupies such an important place in English history, religion and literature, that a special chapter may well be devoted to it. It cannot be suitably dealt with in any other section as it needs a reference to several sections of the Museum, hence separate treatment is the only satisfactory way of covering the subject.

The origins of the Bible lie far in the past, and the Museum helps us considerably to an understanding of its history. The old objections to its authenticity on the ground that writing was not known so long ago as the time of Moses, by whom a portion of the Bible purports to have been written, have long since vanished into thin air. Whatever objections may be raised, that one cannot be, for in the Babylonian and Egyptian Sections of the Museum writing considerably older than the days of Moses may be seen and read, and that not in exceptional instances, but as an everyday occurrence in those lands. The Babylonian wrote on clay tablets and the Egyptian on papyrus.

Not many instances occur of papyrus being used for the Scriptures, although it may well be that the majority of the letters of the Apostle Paul and others were written on this medium.

Vellum was the more usual material for Scripture production and being of greater durability many examples will be found. The earlier copies are in uncial, or capital, letters, later ones are in cursive or minuscule script. In the uncial, words are not separated from each other, each letter following the previous one, whether belonging to the same word or not.

We may illustrate this by a clause of the Sermon on the Mount in English Writing

BLESSED ARE THE MEEK FOR THEY SHALL INHERIT THE EARTH

Reference is made in the chapter on the Manuscript Saloon to palimpsests: these are frequently found in Bible manuscripts, although it is usually the valuable record of the Scripture which has been washed out to make room for less important matter. Fortunately science has helped here and by chemical treatment the original writing has been revived. Examples of all these kinds of manuscripts are to be seen in the Manuscript Saloon and the Grenville Library; each have their place in relation to the Bible in the British Museum.

The Bible was, with a few exceptions, originally written in Hebrew and Greek—the Old Testament in the former, the New Testament in the latter. No copies of the original writings of either Testament have been found, and we have therefore to trust to copies which have survived. Of the Hebrew Old Testament no copies of earlier than the ninth century of our era are known, but as the Jews are known to have been scrupulously exact in making copies of their Scriptures, this is not a serious drawback. They were usually written on rolls, thus, in the New Testament, we read of the “roll of the Prophet Isaiah.” Examples of a Roll of the Pentateuch (Genesis to Deuteronomy) and the same in book form may be seen in the Manuscript Saloon. The former is of the fourteenth century, the latter is of the ninth, and is believed to be the oldest manuscript now in existence of any substantial part of the Bible in Hebrew.

Greek copies of the Bible of early date are much more numerous. Three stand out pre-eminently, and are known as the Alexandrian, the Vatican, and the Sinaitic Manuscripts. All three consist of almost the whole Bible, though each of them have some parts missing. The first named formerly belonged to the Patriarchal Chamber of Alexandria and was presented to King Charles I by the Patriarch of Constantinople in 1628. It is now exhibited in the Manuscript Saloon—the most precious of all the things to be seen there. So valuable a possession is it considered to be that every page of it has

been reproduced, a work which took some twelve years to accomplish; the cost was met by grants from Parliament. Side by side with it are photographic reproductions of specimen pages of the other two Manuscripts referred to. The Vatican Manuscript is so called because it is in the Vatican Library at Rome. The Sinaitic takes its name from the fact that it was found by Tischendorf, a German Biblical scholar, in a monastery on Mount Sinai. All these are written in uncials and furnish excellent examples of that style.

Near by is a copy of the Gospel of Luke in a palimpsest manuscript. It was the original writing on the vellum, and after it had been washed out the vellum was used for a Syriac treatise. Fortunately the earlier writing was only partially washed out, and by careful treatment, and by the use of suitable chemicals the writing has been revived sufficiently to be read. There is also a copy of the Acts of the Apostle written in the cursive style. It will be seen that the Alexandrian Bible, and the Gospel of Luke and the Acts of the Apostles furnish examples of three of the kinds of Greek manuscripts referred to above—uncial, and cursive writing, and palimpsests.

An important place in the history of the Bible is occupied by early versions, that is translations into the various languages of the past. Of course an Old Testament in Greek is a translation, and the principal one, called the Septuagint, is on view. It was so named from the fact that the translation was the work of seventy translators, about whom strange tales have been told. The simple truth is they were requested to undertake the translation and they succeeded in doing it. Many versions of both Testaments may be seen in the various cases—Syriac, Coptic and Latin. The principal Latin Version is known as the Vulgate, translated by Jerome. In his days many errors had crept into the Latin Versions, and as Jerome, whose proper name was Eusebius Hieronymus, was a great scholar, he was requested by the Bishop of Rome to undertake the task of revision and translation. The result was the Vulgate.

One of the earliest of the Biblical documents associated with Britain is the Lindisfarne Gospels, written in Northumbria by Eadfrith in the seventh century. The language is that

of the Latin Vulgate Version and the pages are ornamented in the finest Anglo-Keltic art. Between the lines there is an Anglo-Saxon translation, added in the tenth century.

There was little call in those days for a Bible in the common tongue, for very few outside the clergy could have read it even had it existed. Oral teaching was the only possible way of transferring the Bible records to the minds of the people, and this often took the form of paraphrase in verse. The earliest of these in existence is that of Cædmon, a cow-herd at Whitby, who tells us that in a vision One appeared to him and said, "Cædmon, sing something for Me." Cædmon said he could not sing, but the One who appeared to him urged him on and told him to "Sing the beginning of created things." The result was a poem preserved in a single manuscript of the tenth century, now at Oxford.

In the eight century the Venerable Bede translated the Gospel of John, finishing it with his dying breath. No copy of this is known. The earliest known translation into Anglo-Saxon is a word for word interlinear one of some of the Psalms and accompanying Canticles in a Manuscript supposed to have been written at Canterbury in the tenth century. Other similar attempts exist. Alfred the Great translated the Psalms, and to his code of laws he prefixed a translation of the Decalogue and the letter of the Council at Jerusalem referred to in the Acts of the Apostles, also a summary of the Mosaic Law. This translation of the Psalms has perished, but examples of this kind of document may be seen in the Manuscript Saloon, The Pentateuch and the Book of Joshua paraphrased in English by Ælfric early in the eleventh century, the Gospels in the Anglo-Saxon, or Wessex tongue, produced about the same time, a Psalter (Latin and English) with Commentary, belonging to the fourteenth century, are also in the Museum.

From the time covered by the preceding paragraph there was a call for Bibles, but usually in Latin, which was, of course, the language of all clerics and of practically the whole of the learned world. Almost infinite pains were taken in the production of some of these. They may be seen in the Museum beautifully produced and decorated with illumin-

ated initials. They were generally written in a very small hand, and one may be seen in which the whole Bible has been written on 471 small leaves of thin vellum in a very minute hand—and every word and letter had to be separately written! Evidently some in those days had a great interest in the Bible. Now that it is produced by the printing press we cannot help wondering if there is as much regard for it!

The fourteenth century brings a name of great interest in the history of the English Bible. John Wyclif was born in 1320 and died in 1384. He was a reformer of abuses in the Church of his day, and his translation of the Bible into English was associated with his ideas of reformation. He was excommunicated for, amongst other things, translating the Scriptures into the English language "Making it common and more open to laymen and to women than it was wont to be to clerks well learned and of good understanding, so that the pearl of the Gospel is trodden under foot of swine." So one recorder of the event defined it.

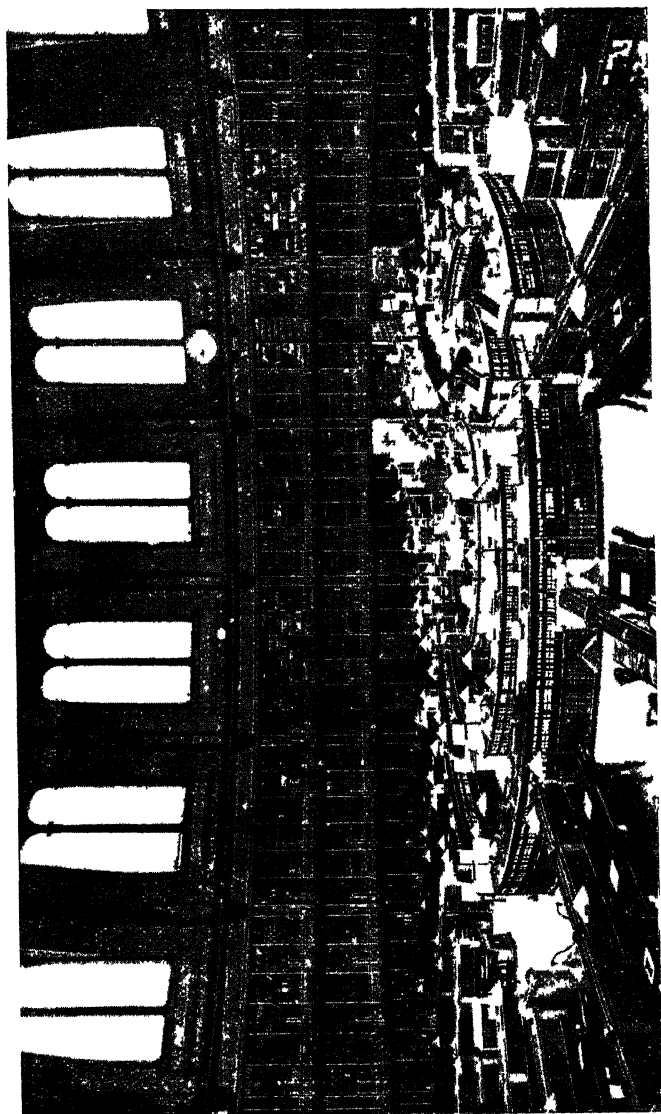
But in England in those days a spirit of independence was rising, commerce was making progress and men's minds expanded with it. Wyclif's enemies therefore could not proceed further, and he was able to return to his home at Lutterworth and there complete his task of translating the whole of the Bible into English—and then, his great work finished, he died. Years afterwards they dug up his bones, burnt them and threw the ashes into the Swift. Quaintly enough one writer has said "as the Swift bare them into the Severn, and the Severn into the narrow seas, and they again into the ocean, thus the ashes of Wyclif is an emblem of his doctrine, which is now dispersed over all the world." One would rather put it that the dispersal of his ashes was an emblem of the distribution of the Scriptures which he translated. In his days it was a tiny trickle that emanated from the places where, quietly and methodically, men were copying word by word the whole Bible from Genesis to Revelation in their mother tongue. To-day it is as mighty rivers that Bibles flow in various channels. For example, during the year 1929, The British and Foreign Bible Society issued 1,096,013

Bibles, 1,283,301 Testaments, and 9,795,978 portions of the Bible in 630 languages and dialects. Add to this the output of other organisations through the world and the number of Bibles is more like a mighty ocean than a river.

Wyclif translated direct from the Latin Vulgate. He had at any rate one assistant in the work of translation, Nicholas Hereford, and of the first issues, some thirty copies are known to exist. It was the first complete Bible in the English language. The one on view in the Museum belonged to the Duke of Gloucester, youngest son of the king, Edward III; it is beautifully decorated with illuminated initials and borders. From its ownership it will be gathered that there was support in high places for the circulation of the Bible in a language the people could understand. A further issue was made after Wyclif's death: amongst others specimens of portions of this edition is a copy of the New Testament, which was presented to Queen Elizabeth as a New Year's gift.

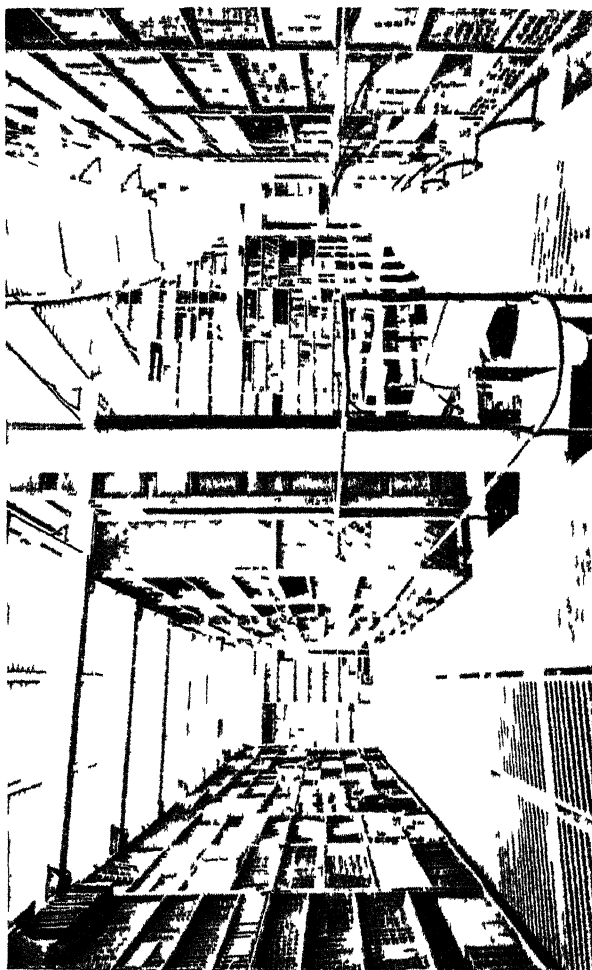
The invention of printing opened up a new chapter in the history of the Bible. The first book printed in Europe was a Latin Bible, known generally as the Mazarin Bible, and several early Bibles or portions thereof may be seen in the King's Library. It was not until the time of William Tyndale, however, that the Bible was printed in our own language. Tyndale's aim was to enable the common people to read the Bible for themselves. "I will one day," he said, "make the boy that drives the plough in England to know more of Scripture than the Pope does." He found it impossible to carry out his resolve in England, so he went to the Continent to do so. He translated direct from the Greek and not from the Vulgate. Hostility followed him everywhere and of the two original editions of his New Testament all that remain are (a) thirty-one leaves of one copy, (b) one complete copy, and (c) one very imperfect copy. The thirty-one leaves were bequeathed to the British Museum by Thomas Grenville (see page 25); they are in the King's Library. The other copies are in the possession of other bodies.

In 1530 Tyndale published the Pentateuch, and in the following year the Book of Jonah. A revised edition of



THE READING ROOM

[R. F. Platts & Co
(See page 38)]



British Museum

IRON LIBRARY

Location of the Circular Library surrounding the Reading Room

(See page 41)

the New Testament was issued in 1534; he described it "The newe Testament, dyligently corrected and compared with the Greke by Willyam Tindale: and fynesshed in the yere of oure Lorde God A.MD & xxxiiij in the moneth of Nouember. By this time things were changing in England, but Tyndale never saw his native land again. He was betrayed into the hands of his enemies and on the 6th October, 1536, was strangled and burned. His last prayer is reported* to have been "Lord, open the King of England's eyes."

How that prayer was answered the Bibles in the Museum show. We can only enumerate them, the history of the various translations and issues must be sought elsewhere. There is first and foremost, "Biblia, The Bible, that is the holy Scripture of the Olde and New Testament: faithfully and truly translated out of Douche and Latyn into Englishe" MDXXXV. This is the Coverdale Bible, and it was dedicated to the king, Henry VIII. It was printed abroad, but when it was found that its importation would be allowed, the title page and preliminaries were reprinted by James Nycholson of Southwark, omitting the words "out of Douche and Latyn." It was largely Tyndale's work so far as those portions which he had translated were concerned. Later Royal privilege was given to it and the words "Set foorth with the Kynges moost gracious licence" were added. So was Tyndale's prayer answered.

Two years later there followed "Matthew's" Bible—the second English printed Bible. It was still more Tyndale's Bible than the previous one, for a larger section of it was translated by him. It is believed to have been printed in Antwerp. "Taverner's" Bible followed in 1539, and then came the Great Bibles. The first of these was issued in 1539. "The Byble in Englyshe, that is to saye the content of all the holy scrypture, bothe of ye olde and newe testament, truly translated after the veryte of the Hebrue and Greke textes, by ye dyligente studye of dyuerse excellent learned men, expert in the forsayde tonges. Printed by Richard Grafton and Edward Whitchurch. Cum priuilegio ad imprimendum solum." In 1541 a Royal Proclamation was issued ordering every Vicar, etc., to procure a copy of the

Great Bible for public use in his church before All Saints Day, 1541. The price was also fixed, "and for euery of the sayde Bybles well and sufficientlie, bounde, trymmed and clasped, not aboue twelue shyllynges." Thus Tyndale's prayer was further answered. There followed the Geneva Bible in 1560, the Bishops' Bible in 1568, the first Roman Catholic English version of the New Testament in 1582, and of the whole Bible in 1609-10.

The very multiplicity of versions thus issued brought about the necessity of an "Authorised" Version, and finally in the reign of James I, arrangements were made for a new translation to be made. Fifty-four linguists were specially appointed, and the help of others solicited. Rules were drawn up for the guidance of the translators, one of which was that no marginal notes should be inserted unless they were necessary for the elucidation of Hebrew or Greek words. They were to take the Bishops' Bible as their basis but with liberty to use Tyndale's, Coverdale's, Matthew's, the Great, and the Geneva Bibles. The revisers were divided into six companies, each responsible for a given portion, and the outcome was the Authorised Version.

Any reader will see that it is somewhat uneven in parts, but for beauty of diction, dignity, and as an illustration of the character of the English language it is unexcelled. No one can listen to, say, the fortieth chapter of Isaiah and not feel that he is listening to an exquisite oration in his mother tongue, and he knows at the same time that the ideas of the original Hebrew are being accurately expressed.

The first edition of the Authorised Version was published in 1611 as "The Holy Bible, conteyning the Old Testament and the New: newly translated out of the originall tongues: with the former translations diligently compared and reuised by his Majestie's speciall commandement. Appointed to be read in Churches." The "former translations" include those already named. How the influence of Tyndale survived the various revisions may be seen by comparing the following passage from his translation of the 1st chapter of the Colossians with the Authorised Version: "For this cause we also, since

the day we heard it, have not ceased praying for you, and desiring that ye might be fulfilled with the knowledge of his will in all wisdom and spiritual understanding, that ye might walk worthy of the Lord in all things that being fruitful in all good works, and increasing in the knowledge of God; strengthened with all might through his glorious power, unto all patience and long suffering with joyfulness; giving thanks unto the father, which hath made us meet to be partakers of the inheritance of the saints in light. Which hath delivered us from the power of darkness, and hath translated us into the kingdom of his dear son; in whom we have redemption through his blood, that is to say forgiveness of sins; which is the image of the invisible God, first begotten before all creatures, for by him were all things created, things that are in heaven, and things that are in earth, things visible and things invisible, whether they be majesty, or lordship, or rule, or power; all things are created by him and in him; and he is before all things, and in him all things have their being."

Since the days of King James textual criticism and the discovery of ancient manuscripts, have made immense strides, and therefore, after two hundred and seventy years there followed in 1881-85 what is known as the Revised Version.

We have traced the outline of the story of the English Bible. Specimens of all that have been referred to are in the British Museum, though not all of them are actually on view, and in some cases only fragments exist. To all who are interested in the Bible, whether as literature, or in the much higher aspect of it as the sacred book of the Christian religion the voice of God to men, an examination of the manuscripts in the Manuscript Saloon and the Grenville Library, and printed Bibles in the King's Library, cannot but be an interesting occupation. For the sake of this book men have endured exile and suffered death. In Wyclif's day a load of hay was paid for the right to peruse a portion of it. Our very familiarity with it seems to blunt the conscience in relation to it. If this brief review of its history helps to give it a greater place in our minds and leads to a reperusal of its pages, it will have been a work worth doing.

CHAPTER V

THE READING ROOMS

THE FACT that the Museum originated in collections which included books and manuscripts made the provision of a Reading Room a necessity. Books which could not be read were worse than useless; they would occupy space that might be put to better service. Accordingly when Montague House was opened as the Museum a Reading Room was proposed, and a minute of the Trustees, passed in 1758, provides "that a corner room of the base story be appropriated for the Reading Room, and that a proper wainscoat table covered with green beize, in the same manner as those in the libraries, be prepared for the same with twenty chairs of the same kind with those already provided for the other departments of the house."

Such was the modest beginning of what is now a magnificent room where students and seekers after knowledge daily foregather in hundreds. One table and twenty chairs! And yet they were ample for the requirements of the time. One of the users of the original room was the poet Thomas Gray who, referring to his visits says—"We were—a man that writes for Lord Royston; a man that writes for Dr. Barton of York; a third that writes for the Emperor of Germany or Dr. Peacock, for he speaks the worst English I ever heard; Dr. Stukeley, who writes for himself, the very worst person he could write for; and I, who only read to know if there were anything worth writing, and that not without some difficulty." By the end of the eighteenth century the number of readers was about half a dozen a day.

Many distinguished personages have frequented the Reading Room. Amongst its early visitors were Sir Walter Scott,

Henry Brougham, Charles Lamb and Henry Hallam. At first very few ladies used it, in fact during the first ten years it is stated that Mrs. Macaulay was the only lady reader. No such statement could be made to-day for ladies now constitute a large percentage of the total readers, adding colour to what otherwise might be a somewhat drab assembly.

It is interesting to read that the room in the base story had a glass door into the garden of the House, and that there was nothing to obstruct the view right away to Hampstead! Complaints were made that it was damp, and the Trustees arranged for another room to be provided.

Early in the nineteenth century an additional room was required, for the numbers in attendance had so increased that the previous room was not sufficient for them. When the new building was opened Reading Rooms were provided there. Still the attendance grew, for, as we have seen, it was the policy of Panizzi to make the Library and Reading Room of real use so that a poor student might have equal facility for gathering information as his richer neighbour possessed. Various suggestions were made as to how the necessary room might be secured and finally it was decided to build the room that is now used for the purpose.

The Museum was a building arranged round the four sides of a quadrangle, and the suggestion was that this quadrangle should be the site of the Reading Room and the additional library space that was necessary to receive the ever increasing stream of books which poured into the Museum year by year.

The Reading Room itself is a circular building, a form of construction which provides the most usable space in a given area. The centre is occupied by the accommodation for the Superintendent and a staff of attendants, and by the catalogues wherein are recorded the immense number of volumes available for readers. There is seating accommodation for 458 persons, and every facility is provided for the convenience of those who use it.

When it is known that the daily attendance runs into hundreds it will be appreciated that indiscriminate admission

would be fatal to the purpose for which the Reading Room is provided. Persons desiring admission must therefore apply to the Director, intimating, among other things, the particular purpose for which they require to use the Library. The application must be supported by a personal recommendation from a householder. Tickets are usually issued for a period of six months, but to meet special cases daily, or short period tickets, are granted.

It is an interesting sight to see the Reading Room as it is being used. Round the walls are the names of the great writers of Britain from Chaucer and Spenser to Tennyson and Browning. They give a kind of atmosphere to the Room. Perfect silence reigns, what movement is necessary being done quite quietly. Men and women are seated at the desks or tables, each with a book or books by them, most of them with pen or pencil and paper. The books which they require are either obtained from the shelves which surround the room, or are brought to them by the attendants if they are kept elsewhere. The books round the shelves are books of a reference type such as Bibles and Commentaries, Dictionaries of all kinds, Classics (Latin and Greek), Atlases, many Geographical and Historical Books, Biographies, Encyclopedias, periodicals, Law Reports, etc., etc.

As we glance round we see grey-headed students and young men and women. Various nationalities are represented; dark-skinned as well as fair, an eastern lady in flowing white robes may sit next to an English gentleman in sedate garb. Some few appear to bring their lunch with them. One and all are evidently there for the purpose of obtaining information on one of the thousand and one subjects dealt with by the millions of books which are available for study.

Those books are recorded in catalogues, which are constantly kept up to date as far as is practically possible; as a matter of fact books issued during one month will usually be entered in the general catalogue before the close of the following month. Before then they may be found entered in the recent "Parts of Accessions" exhibited at a special desk. If that fails application can be made to those in charge at the Central desks, and

the writer can vouch for the unfailing courtesy with which any request for assistance or information will be received; he has profited by it on several occasions.

Behind the walls with their shelves of reference books there are miles of shelves full of books; altogether there are several miles of presses and forty-six miles of shelves, and yet very little delay takes place in obtaining any book that is required, provided of course the form of application is properly made out.

To the north of the Reading Room there is the North Library. This is reserved for persons who desire to refer to specially valuable books, books in sumptuous bindings, books too large to be conveniently handled in the Reading Room, recent parts of certain periodicals, and unbound parts of books which cannot be sent to the Reading Room. In addition to this there is the Newspaper Reading Room, which contains newspapers and a number of official publications of various kinds such as Hansard's Parliamentary Debates, Blue Books, publications of the London County Council, Directories, Almanacs, Army, etc., lists, and—Collections of play-bills of London and provincial theatres!

It will be seen that the Reading Rooms occupy a very important place in the literary life of Great Britain and no account of the Museum would be complete without a reference to them.

CHAPTER VI

MANUSCRIPTS

IN THE Manuscript Saloon, and also in the Grenville Library, there may be seen a large number of typical manuscripts. They are of various classes, each possesses an interest of its own, and they are representative of very many thousands of others in the Museum; ordinary manuscripts, charters, rolls, and Greek and Latin papyri.

In classical times the usual medium on which written forms were inscribed was papyrus, a substance formed from the pith of the Papyrus plant which used to grow in Egypt. The finest examples of this material are in the Egyptian galleries, but a number are exhibited in one of the cases in the Manuscript Saloon. It is a perishable commodity, easily torn, frayed, or burned. Until comparatively recently only a few examples of it had been found. With the opening up of Egyptian tombs considerable quantities were discovered, written in the hieroglyphic script of the country. Since 1877 enormous quantities have been found written in Greek, ranging from the fourth century B.C. to the eighth century of the Christian era.

A more enduring medium was vellum, made from the skins of the sheep, goat, calf, etc. It appears to have been first used in the second century B.C., but was not in general use until the first century A.D. It gradually became the more usual material and finally superseded papyrus altogether, at least so far as its use for literary purposes was concerned. Paper began to be used for such purposes in the thirteenth century.

Writing on vellum, as on papyrus, was usually done by means of ink; black was the general colour, but various others were also used. For special purposes, or in exceptional cases, gold



THE GREAT SEAL OF EDWARD VII

TA 1 11mm c 66
(See page 49)

We are going to send down "Borden" tomorrow with
 this journal. If I am in command of the 200
 men of Expeditionary Force, which are all that
 are necessary for moment, I should stop just
 below Hattop & attack there at that place
 before I come on here to Harbom. I should
 then communicate with North ind, and out-
 standingly according to circumstances. Good week
then if Expeditionary Force, and I ask for us more
than 200 men does. Come in 10 days, etc.
 You may see, and I have done very best for
 the turn of our country. Good bye

C. E. F.

Thank you for the information.
 Yours truly,
 C. E. F.

Bd of M. C. 1

A GOOD BYE MESSAGE FROM GINLI A' GORDON'S DIARY

(See page 55)

and silver were used on vellum, and at least two such documents are in the Museum; one may be seen among the Latin Manuscripts.

Greek writing was, in the earliest times, in the form of letters termed uncials. They were a modification of the forms used for inscribing on stone, but more curved in some of the letters than the angular type which was more convenient for the engraver. Strictly speaking the word "uncial" refers to size, but by common usage is applied to the form of writing—modified capitals we might call it.

Later, cursive came into use. It was more flowing in character, and became the hand-writing for letters, accounts, legal documents and similar manuscripts. It was not usually adopted for literary works although there are a few books in this writing. Cursive writing being used for the purposes named, ease of form and rapidity of diction were essential, and as a result the uncial forms were modified, letters were formed more irregularly, and there was a natural tendency to join them together. Still later, that is in the seventh and eighth centuries, a new literary hand was introduced; the minuscule (small, diminutive), and this formed the basis for the Greek letters now used. Examples of all these scripts will be found in various cases in the Saloon.

A somewhat similar differentiation applies to the Latin form of letters which are defined as Capitals (square and rustic), uncials, cursive, and minuscule. Latin minuscule was, however, modified by the scribes of various nations who adopted it.

The first place is rightly given to documents of papyrus—Papyri as they are called. Those shown range from the fourth century B.C. to the eighth A.D. They include some of exceptional value as, for example, when they are the only copies known of the works of a particular writer, or of a particular poem or book. The papyri are of all kinds, literary, religious, accounts, petitions, records, certificates, statistical returns, letters, etc. One of the most interesting is the Sayings of Jesus, which was found at Oxyrhynchus in Egypt in 1903. They are written on the back of a roll previously

used for a land-survey list. Larger papyri will be found in frames on the wall, one of these measures eight and a half feet in length and one foot in breadth. Amongst the Latin manuscripts is a papyrus containing an Epitome of Livy, written on a roll of papyrus on which there is on the other side a copy of the Epistle to the Hebrews in Greek.

Vellum and paper manuscripts are shown together. They include a large number of Biblical manuscripts and such writings as Hymns, Evangelariums, a reading-book, a lexicon, etc. One interesting specimen is Bede's *Ecclesiastical History* which has unfortunately been injured by fire.

To most visitors the principal items of interest will be those which are described as English manuscripts. These are mainly grouped together, and as they are arranged chronologically an examination of them will be somewhat of an introduction to early English literature, and an illustration of the authorities on which we rely for much of our early history. They also show the development of English writing. If more attention is given to these than to others it will, no doubt, be what the majority of readers would desire.

English literature did not actually arise in England. When the Angles, the Jutes and the Saxons first settled in the land they brought a literature of a sort with them. Folk-tales, the legends of ancient heroes, repeated round the camp-fires hundreds of times became crystallised into poems and formed the first stages of that wonderful production —English literature. These poems depended not on rhyme but on metre and stress. The earliest shown is "Beowulf." It is an epic poem, recorded in a manuscript of about A.D. 1000, but it is evidently far older. It recites the adventures of one Beowulf, who fought a monster named Grendel. Victorious over it he was hailed as king. His territory was invaded by a fiery dragon. The fire-breathing dragon was slain but in the combat Beowulf was mortally injured and expired. It is a long poem and one can imagine an ancient bard reciting it in the midst of the rough warriors of early Saxon times. To us it is a reminder of the Saxon element of our ancestry.

Of prose writings two specimens may be noted. The origin

of this phase of our literature may be attributed to King Alfred. He found the people, even the clergy, most ignorant, and it was part of his policy to counteract this by translating certain of the works of his age into English. Some of these have been preserved and are in the Museum, though not on view. The period is represented in the Saloon by the Anglo-Saxon Chronicle from the invasion of Julius Cæsar to the Norman Conquest, and by the Laws of Cnut and other kings. The origin of the former is attributed to Alfred and it appears to have been added to from age to age by different individuals. The importance of such a compilation cannot be exaggerated, and it is particularly interesting as indicating even in those early times the sturdy independence of the English character, in that it is written in the vernacular when most peoples were recording their histories in Latin.

With the Norman Conquest Anglo-Saxon suffered an eclipse; still the Chronicle was continued until 1154. The new influence necessarily affected the literary output, and new words and new thoughts found expression. It was the fourteenth century before literature again became a force in England, though there were indications of renewal in the thirteenth. Poetry was now partly dependent on rhyme. Three names stand out in this period. William Langland with his "Piers Plowman," John Gower, and Geoffrey Chaucer. A beautifully illuminated example of the latter's *Canterbury Tales* may be seen; Chaucer exemplifies the spirit of his age, and occupies a position in English literature as the earliest of all our great poets.

An especial feature of the literature of these times is represented by two examples of the Mystery Plays, one on paper and one on vellum. In the days when few could read, Mystery Plays occupied quite an important place in teaching the people the history recorded in the Bible.

English historical manuscripts are grouped together under the title *MS. Chronicles of England*; they form the foundation of our knowledge of the events in this country for many centuries. Cæsar's *Commentaries* tell us something of the Roman Conquest, Roman writers carry on the record during

the period of the Roman occupation of Britain. Subsequently to this period, references to Britain are comparatively scanty. That we have chronicles of Saxon authorship is therefore a fact of great importance. In addition, however, there are some records from other sources which relate to the history of the land.

The earliest history of Britain was written by Gildas about the year 545, but as the Museum only possesses a badly burned fragment of it we may pass it by for that of Ninnias, dated 858. This records the history of Britain from the Roman Conquest to the year 685. It is of doubtful importance as so much space is given to legends that it cannot be depended upon. Far different is the *Historia Ecclesiastica Genitis Anglorum* of the Venerable Bede, as he is usually called. He is really the first historian of England, and has been described as "the greatest name in the history of Anglo-Saxon literature."

Bede was a man of great learning for his times, his knowledge covering Latin, Greek, astronomy, medicine, and, possibly, Hebrew. He wrote in Latin and his *Historia Ecclesiastica* was translated into Anglo-Saxon by King Alfred. It contains a summary of events from the Roman Conquest to the introduction of Christianity by Augustine in 597. From that date to 731 the history is fully recorded and is based upon records open to Bede, or on his own personal knowledge. It is therefore of first rate importance and is to-day numbered amongst the classics of English literature.

The copy in the case is one of the earliest known and is open at the passage recording the origin of Augustine's mission for the evangelisation of England. It tells how Gregory seeing some youths exposed for sale in the market-place asked who they were, whence they came, and if they were pagans. "Alas, the pity," said he, "that the author of darkness should possess men of such bright countenance, and that such beauty of outward appearance should bear a mind void of eternal grace." Hearing that they were Angles he said "Good, for they have an angelic face and such should be coheirs of the Angels in heaven." It is a pleasing description of our early Anglo-Saxon ancestors, at any rate, and of interest as leading to the conversion of England to Christianity.

The Anglo-Saxon Chronicle has already been mentioned; the one shown with the Chronicle manuscripts is open at a passage which records Alfred's great victory over the Danes in 871.

We can only refer to a few of the many other manuscripts. Wace's "Roman de Rou" describes the Battle of Hastings in great detail. The opening lines describe the formation of the English forces opposed to the invading Normans—there is vigour in the language.

" Short Axes, sharp Bills, were the arms of offence
By the English Foot borne, and they made them a Fence
Of Bucklers, and wattle work well interlac'd;
Thus forming a Breastwork in front of them plac'd.

. . . no Norman Warrior that Barrier did force,
But met with disaster, and fell a dead Corse;
Hewn down by the Axe edge, or smote by Gisarme,
Or slain by the Club, or by some other arm.

But the tide of battle turned when Harold, the last Saxon king was slain; and English history had to be worked out by Norman and Saxon combined.

William of Malmesbury, Henry of Huntingdon and others tell of the same and subsequent times. Then in the thirteenth century Matthew Paris wrote *Historia Anglorum*. The copy on view is believed to be the original one written by himself, and the passage open describes the death of King John. The history commences with the Norman period and continues to 1253. Altogether these records carry on the history of England to the reign of Henry V, by which time we are on the verge of the invention of printing, when manuscript records are no longer the only source of our knowledge of past events.

With such records before us we may realise more the reality of that past of which we are the products. It may assist us to do this if we look at the collection of Charters which are gathered together in one of the cases. Charters have occupied an important place in English history; they are documents which guarantee the rights of those to whom they

have been granted. Some were given more or less freely, some were forced from reluctant monarchs almost at the point of the sword.

Foremost amongst the latter is the Great Charter, Magna Carta as it is usually termed. The original of this used to be on view, but as it was found that the light was causing the writing to fade it was withdrawn, and a collotype facsimile is now shown in a frame on the wall. As we look at it we try to picture the scene at Runnymede in 1215, when King John, the worst of English kings, faced by his barons, was compelled to sign the Great Charter of English rights and freedom, including the inviolability of the liberties of the City of London and other ports and towns, freedom of commerce, the strict administration of justice, the establishment of assizes, the abolition of extraordinary taxation, the protection of life, liberty and property, one standard of weights and measures, and no imprisonment save by judgment of peers. Looked at from our twentieth-century position, and viewing the stupendous changes that have taken place since the days of John, we may conclude that his Barons built even better than they knew, for it has stood the test of centuries and is still the Great Charter—"The keystone of English liberty."

That being the Great Charter we cannot expect to find the others equally interesting, but they all throw light on our history, and bring before us many well known names, ranging from Saxon times to the sixteenth century. There are documents of William the Conqueror; William the Red; Anselm, Archbishop of Canterbury; Henry I; Matilda, "Empress (of the Romans) Queen of the English"; Henry II; and Richard of the Lion-heart. One of the latter's, a confirmation of the grant of a Manor to Alan Basset, possesses an interesting note which reads, "Such was the tenor of our charter under our first seal, but as this seal was at one time lost, and, while we were in captivity in Germany, was in the power of others, it has been changed." We catch here a glimpse as it were of Richard as the returning Crusader, hearing of his brother John's usurpation of authority, travelling through Europe in disguise, taken prisoner near Vienna, and handed over to the

Emperor of the Holy Roman Empire for safe custody, until a ransom price of one hundred and fifty thousand marks was paid.

Later are documents of King John, and still more interesting to the general reader of history, the Bull of Pope Innocent III ratifying the grant made by John of his kingdom of England and Ireland to the Holy Roman Church, in return for which Innocent took the king and his heirs and the two kingdoms under the protection of St. Peter and himself, and granted the kingdoms to John in fee on condition of public recognition and oath of fealty by each successive king at his coronation. Last in this case is a document setting forth the Articles of Liberties demanded by the Barons, and embodied in the Magna Carta. (This also is a collotype copy of the original.)

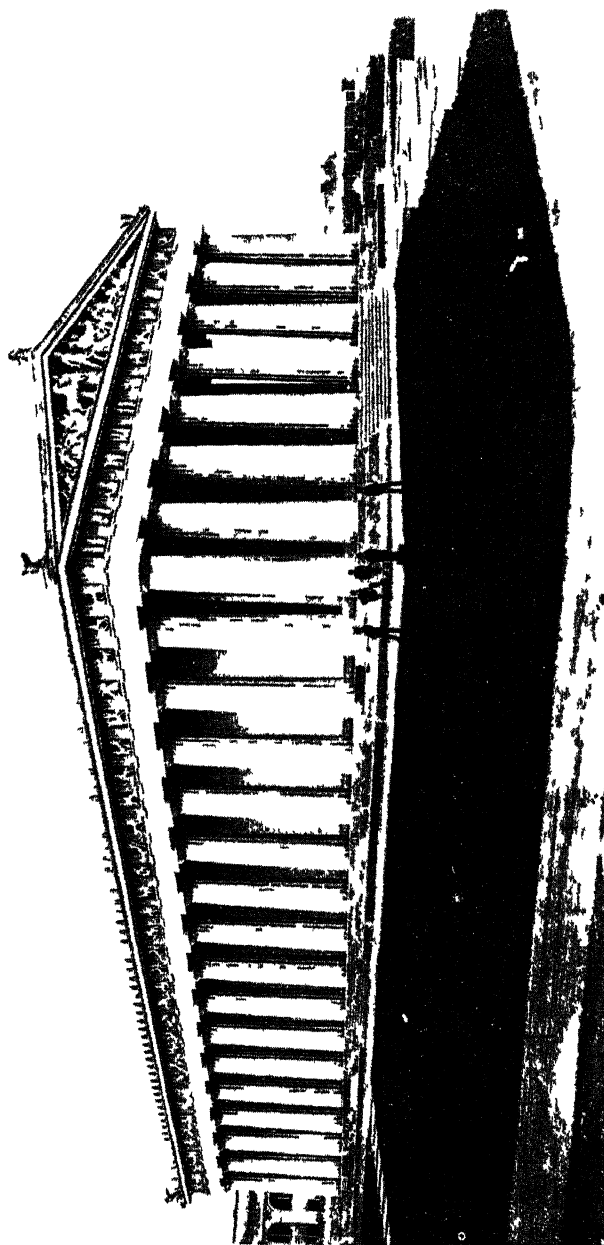
Some of the others throw an interesting light on the circumstances of the times. Thus Richard I licensed Reginald Fitz-Jocelen, Bishop of Bath, and his successors, for their hounds to hunt through the whole of Somerset, to take all beasts except stag and hind, buck and doe, and to pursue all that shall escape from their parks; with a penalty of ten pounds against any who shall disturb them in so doing. Ten pounds in those days was a considerable sum to pay when four shillings was noted in another document as the yearly rent of lands in two parishes, and thirty pence as the yearly rent of a mill in a third.

The series is continued in an adjoining case, in which probably the most interesting exhibit is the genealogical and historical roll, sixteen feet long, of the Kings of England from Egbert to Henry III, a period of about four hundred and forty years.

Finally we may notice the collection of Seals which are on view. The most interesting are of course the Great Seals of the Sovereigns of England and of Great Britain. They include one of Edward the Confessor, and then one or more of every sovereign who has reigned in England from William the Conqueror to George V, except Edward V, also those used during the Commonwealth, the first of which is described as "The Great Seal of England." In the case of Mary a second

one was provided, "Philip I and Mary I," whilst those of William III associate Mary II with him. Next come the Seals of Ecclesiastical Dignitaries; including one of Anselm, Archbishop of Canterbury, 1093-1109; Seals of Abbots, Abbeys, etc.; Baronial Seals, and Seals of Queens Consort and Ladies of Rank. An examination of them will remind us of many a historical incident, and if it is remembered that they all belonged to living men and women of sufficient importance to influence the life of their country and their times they will cease to be mere seals and become tokens that tell of the deeds of long ago, for, except in the case of Royal Seals and one ecclesiastical, the latest is dated 1669.

A separate chapter must be devoted to the Autographs and Literary and Historical Documents.



By courtesy of the Director The Art Gallery Nashville Tennessee

THE ART GALLERY NASHVILLE TENNESSEE U S A

Built on the Model of the Parthenon

(See page 60)



GROUP OF THE IATTS LAST PUDIMINI OF THE PAKIHNON

Brit. Mus.
(See page 70)

CHAPTER VII

AUTOGRAPHS AND DOCUMENTS

AUTOGRAPH hunting is a hobby followed by a goodly number of young people. Sometimes, like Stamp collecting, the fascination remains through life, and a collection of autographs of celebrities assumes a value out of all proportion to its intrinsic worth. What the collection in the Museum would fetch if it could be offered in detail to public competition defies calculation.

Mark Twain has an amusing skit on Autographs in his *Innocents Abroad*, where one of the "innocents" tells the guide in the Vatican that a schoolboy in America could do better handwriting than Christopher Columbus had done on the document before them. Doubtless his comment was justified for good handwriting has not usually been an acquirement of the men who have made history. But there is something deeply interesting in these documents, and the collection gathered together in the Manuscript Saloon is probably one of the greatest "draws" of the Museum. The documents on view refer to some of the most momentous events in British history, or the works of some great writer. We cannot refer to all, but will try to pick out of the selection on view, those which are most likely to be of general interest. This is no easy task for so much depends upon an individual's outlook.

The various documents are divided into classes. Historical (a) Autographs and papers, (b) documents; Literary and other Autographs; Royal books; Autograph Literary Works. They promise an interesting hour.

The first two documents are not autographic, but they bear upon two important chapters in our history—the Black Death and the Peasants' Revolt. The first is an account

roll of a manor and bears the words in Latin, Account from 7 July to 29 Sept. in the 23rd year of Edw. III, "in which year the human pestilence ruled in England." The ravages of the Black Death removed more than fifty per cent. of the population of the country.

The Peasants' Revolt followed thirty-four years later, consequent to a great extent, on the changes produced in England as a result of the pestilence. The Revolt was put down by Richard II, whose autograph ("le Roy R.S") is the first actual autograph of any English sovereign. From this time onward every ruler is represented in the collection. The Wars of the Roses and Warwick, "the king-maker," are brought to notice by the letter of Edward IV to his "good cousin," Francis II, Duke of Brittany, asking for assistance in the recovery of his kingdom from which he had been expelled "by the great treason which was compassed towards me." The Battle of Barnet followed in which Warwick was slain, and Edward regained his throne.

A pathetic interest attaches to the autograph of Edward V. It is taken from a book (unknown) and bears also the autographs of Richard, Duke of Gloucester, and Henry Stafford, Duke of Buckingham. It also contains the motto of Richard "Loyaulte me lie" (Loyalty binds me). A tragic comment on the motto followed when Edward and his brother were murdered in the Tower of London at the instigation of their "loyal" uncle—Richard III.

With the reign of Henry VIII autographs became more frequent. Henry writes to "myne awne good Cardinall" (Wolsey), there are letters of Katherine of Aragon, Anne Boleyn, and Katherine Parr, three of his six wives, Cranmer and Latimer (the document of the latter has autograph annotations in the margin) and Sir Thomas More. We are thus plunged into the great question of Papal Supremacy in England, and may inspect the Declaration against it signed by Archbishops and Bishops, Abbots and Priors. Case I finishes with a diary of Edward VI, and a letter from the ill-fated Lady Jane Grey, referring to the "fayned and untrewed clayme of the Lady Marye, bastard daughter of our greate

uncle Henry th' eight" and signed "Jane the Quene." There is also Queen Mary's reply in which she refers to "the ladie Jane, a quene of a new and pretie invencion."

The second case brings to us the great days of England. Letters of Queen Mary, Elizabeth, first as princess and later as Queen, prepare us for Sir William Cecil (Lord Burghley); Mary Queen of Scots; Sir Walter Raleigh; Sir Francis Drake; Sir Philip Sidney; Robert Dudley, Earl of Leicester; Sir John Hawkyns; and Sir Francis Bacon. These names recall stirring times in history, the immense progress of knowledge and literature, the supposed love affairs of "good Queen Bess," and the tragic fate of Mary Queen of Scots. The latter is brought before us in the account of her execution at Fotheringhay "The manner of ye Q. of Scotts deth at Fodrynghay." Among them all none can exceed in intensity of interest those relating to the Great Armada. There is the intelligence of the Armada's sailing; news of the fight with the Armada, "We have hadd dyvers conflicts with ye Spa(niards) and hitherunto God hath given us ye better hand." As we look at these contemporary documents we may see again the immense fleet of Spain sailing on its voyage to England, the small English ships attacking, the desperate fighting, the great galleons raked by the fire of English cannon up the Channel, the attempt to take the forlorn residue back to Spain via Scotland and the Orkneys, and then the gathering storm that finished the destruction of the mighty Armada and shattered for ever the hopes of Spain.

The reign of James I is represented by three interesting letters. Robert Cecil, Earl of Salisbury, writes of "the most cruell and detestable practize against the person of his Majestie and the whole Estate of this Realme that ever was conceived by the harte of man, at any time, or in any place whatsoever," in other words, the Gunpowder plot. The other two refer to the attempt of the king to secure a Spanish bride for Prince Charles, afterwards Charles I. It is not surprising that such an effort, so soon after the Armada, was unpopular in England. James' letter to Charles recalling him from Spain reads quaintly in the light of history "I confesse it is my chiefest wordlie ioye

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that ye love her, but the necessitie of my affaires enforcith me to tell you that ye muste praeferre the obedience to a father to the love ye carrie to a mistresse."

As the pageant of history passes before us we see the letters of Charles I, the Earl of Strafford, Archbishop Laud, John Hampden and Oliver Cromwell, who reports the victory of the Parliamentary troops at Naseby, and thus again we plunge into Civil War. Then comes the Restoration—Charles II and James II, the Monmouth rebellion and the change of dynasty under William, Prince of Orange, and Mary, and then Anne. Marlborough reports the victory of Malplaquet.

With the House of Hanover we arrive at modern times, but stirring events are again suggested by such names as Robert Clive; William Pitt, Earl of Chatham; Captain Cook; Warren Hastings; the younger Pitt; George Washington; Burke; Fox; and Sheridan. George III whose reign was marked by these names, and others, wrote for his first speech from the throne "Born and educated in this country, I glory in the name of Britain; and the peculiar happiness of my life will ever consist in promoting the welfare of a people whose loyalty and warm affection for me I consider as the greatest and most permanent security of my Throne." A reign that saw the loss of the American Colonies, the French Revolution, and the Napoleonic era was necessarily full of movement, and the blood may well quicken as we pass to the manuscripts of Horatio, Lord Nelson. The last was written two days before Trafalgar, and bears the note written on it by Lady Hamilton "This letter was found open on *His* Desk and brought to Lady Hamilton by Captain Hardy. Oh, miserable wretched Emma! Oh, glorious happy Nelson!" Less romantic, but equally historic, is the list of cavalry under the command of the Duke of Wellington at Waterloo. It was written by the Duke himself.

Passing George IV and William IV we come to the long reign of Queen Victoria, with letters from the Queen, the Prince Consort, Lord Palmerston, Sir Robert Peel, Lord Beaconsfield, Lord John Russell, W. E. Gladstone, Cobden, John Bright, and last, but certainly not least, General Gordon.

The manuscript of the latter is tragic. Shut up in Khartoum with wild dervishes of the Soudan all around, he kept up his daily diary. We may read the last page of it written on the backs of telegraph forms. "We are going to send down 'Bordeen' to-morrow with this journal. If I was in command of the 200 men of the Expeditionary Force, which are all that are necessary for moment, I should stop just below Halfyeh and attack Arabs at that place before I came on here to Kartoum. . . . *Now mark this*, if Expeditionary Force, and I ask for no more than 200 men, does not come in 10 days, *the town may fall*, and I have done my best for the honor of our country. Good-bye. C. G. GORDON." Alas! it was "Good-bye." The entry is dated 14 Dec., 1884; the relief party reached Khartoum on January 28th, two days too late to save "Chinese Gordon," as he was affectionately called by his admiring countrymen. Gordon was in many ways the exemplification of the spirit of England; a dogged determination to hold on, never to know defeat except by death. His defence of Khartoum was remarkable, inadequately fortified and ill-provisioned he persevered, and only death could quell his indomitable spirit.

One other set of manuscripts must be mentioned, though we pass over many others. In a case bearing the inscription "Antarctic Expedition 1910-12" there are specimens of the diary kept by Captain Scott, during his journey to the South Pole in the years named. There are the large volumes kept up day by day whilst the party were on the ship, and smaller ones used when they were journeying by sledge. Three pages are open; the first, August 2nd, 1911; the second, 17th January, 1912, recording the arrival of Captain Scott and his party at the South Pole. The third is dated 29th March, 1912, and shows a part of the "message to the public." "We shall stick it out to the end, but we are feeling weaker of course, and the end cannot be far. It seems a pity, but I do not think I can write more. R. SCOTT." Only a few words follow. "Last entry. For God's sake look after our people."

The entries speak for themselves, and no one can read them without a thrill of pride and pity. Pride for what men will

face in the path of duty, pity for the failure to return after success. But Captain Scott himself expressed the true value of work, and is responsible for a saying worthy of the man and worthy of remembrance. "Any attempt to race must have wrecked my plan, besides which it doesn't appear the sort of thing one is out for. . . . After all, it's the work that counts, not the applause that follows."

If England's national history is full of thrill and interest, her literary history is no less interesting. First and foremost is Shakespeare. Strangely, very little writing of this prolific writer has come down to us; only six signatures are definitely known. John Milton is represented by the original Articles of Agreement for the sale of the copyright of "a Poem intituled *Paradise Lost*" for a sum of £5 down with three further payments of £5 each on the sale of three editions, each of 1500 copies! Milton being blind the signature is really that of an amanuensis. Twenty pounds for "*Paradise Lost*," with all its stately dignity of expression, its rich imagination and its literary merit! Even allowing for difference in monetary values it seems woefully insufficient for such a masterpiece.

It is not easy to single out examples for special mention in such a galaxy of talent as is represented before us. Every boy who has revelled in *Robinson Crusoe* will find interest in Daniel Defoe's letter, and his wish "that I shall allwayes preserv the homely despicable title of an Honest Man."

Essayists and novelists of the seventeenth and eighteenth centuries lead us to Hogarth, painter and engraver, who tells us why he produced some of his pictures. "Bear St. and Gin Lane were done when the dreadfull consequences of gin drinking was at its height . . . Bear Street was given as a contrast, were (*sic*) that invigorating liquor is recommend[ed] in orders (*sic*) [to] drive the other out of vogue."

There are autographs of painters, actors, theologians, and poets. Not the last interesting of the latter will be "Rabbie Burns," who is represented by the original of "Here's a health to them that's awa," and Lord Byron's statement "It is in the power of God, the Devil, and Man to make me poor and miserable, but neither the *second* nor the *third* shall make me

sell Newstead, and by the aid of the *first* I will persevere in this resolution." Charles Lamb (Elia) is there, telling of his dinner in "Parnassus" with some of the poets. He adds "I am scribbling a muddy epistle with an aking head, for we did not quaff Hippocrene last night. Marry, it was Hippocreas rather." Carlyle writes of Elliot's "Corn Law Rhymes," Tennyson, with a sketch, of the pile of letters that awaited him "penny-post maddened" when he returned from abroad.

Of foreign writers there are examples of Erasmus, Martin Luther, Calvin, Galileo, Rubens, Racine, Voltaire, Rousseau, Victor Hugo, Kant, Goethe, and many another whose names will live whilst literature lasts.

Interest will be felt in the Royal Books exhibited in the Saloon, but very much more in the Autograph Literary Works brought together from the sixteenth century to our own times. It is very difficult to single out some for particular mention.

Sir Walter Raleigh's Journal recording his expedition to Guiana which led to his execution is there, Defoe's *Compleat English Gentleman*, Swift's "Journal to Stella," Gray's "Elegy in a Country Churchyard," Cowper's "John Gilpin," Byron's "Childe Harold" (the corrections only are in Byron's writing), Sir Walter Scott's *Kenilworth*, George Eliot's *Adam Bede*, Hardy's *Tess of the D'Urbervilles* and a leaf from Charles Dickens' *Pickwick Papers* will certainly appeal to a large number of readers. Right up to date is Galsworthy's "Forsyte Saga," certainly one of the great literary productions of our days. Foreign examples include Leonardo da Vinci and Michael Angelo.

This brief epitome contains many names of men and women high in the scale of literary merit, yet it is but a selection. Any visitor of literary tastes is sure of an interesting hour as he examines these productions of great minds and busy hands of the past and present.

CHAPTER VIII

THE ROMAN GALLERY

AT A FIRST glance the Roman Gallery presents little promise of interest. Its principal contents are a number of busts of Roman Emperors and others. Busts are perhaps the least interesting form of sculpture, and Roman Emperors are so far removed from the activities of the present, that visitors are apt to walk through the Gallery paying little attention to its contents. Yet Rome has exercised an extraordinary influence in the world, and Britain was, for the best part of five hundred years, intimately associated with it, so there should be some appeal in these busts. Let us then take a walk through it, recall some well-known facts, and let our imagination have free scope!

The sculptures are arranged in chronological order, and range from the fall of the Republic to the middle of the third century. That the identity of some is disputed need not trouble us, although as a matter of fact the correctness of the identification is, except in a very few cases, generally accepted.

First of all then we notice the bust of Caius Julius Cæsar—"Cæsar with the falcon eyes" as Dante called him. We may note the way his hair is brought to the front. His baldness was the subject of the wit of his opponents, and the historian tells us how he drew what hair he had to the front to conceal it as much as possible. Great men are very human! A look at his face, even in sculpture, seems to bring the man before us, a man of stern determination and boundless energy, and withal a man of intellectual attainments. His military achievements were carried on from Spain to Asia Minor, in



THE CHARIOT GROUP OF THE MAUSOLEUM

[British Museum]

(See page 72)

[Face page 58]



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SOCRATES
(See page 73)



PERICLES

(See page 74)

Egypt and in Africa. His invasion of Britain is well known, and his epigrammatic despatch concerning one of his conquests has become proverbial, "Veni, vidi, vici"—I came, I saw, I conquered. Altogether the man to attain to dictatorship in the Roman world, and to lay the foundations of the Empire, one who could "stride this narrow world like a colossus."

Next we may notice the heads of Augustus Cæsar, a grand-nephew of Julius Cæsar, and his heir. His real name was Octavius. He was a wise ruler, who recognised the limits of the successful government, and fixed the boundaries of the Roman Empire at the Rhine, the Danube and the Euphrates. At the request of the Senate of Rome he assumed the title of Augustus. As we look at him, however, we may reflect that it is not for what he was himself, nor for what he accomplished that he is most remembered to-day, but for the passing illusion in the Gospel narrative, "It came to pass in these days that there went out a decree from Cæsar Augustus that all the world should be enrolled." It was this decree which took Joseph and Mary to Bethlehem, so that Jesus was born in that city as the old prophets had foretold.

Tiberius may next receive our attention. He was Emperor when Jesus was crucified, and was stepson to Augustus. He was a man of depraved tastes, especially in later life, and forsook Rome for Capri, where he spent his time in sensual pursuits, and where he was put to death. The bust in the gallery was found in that island. Of Caligula, who succeeded him, not much is to be said. He was of a weakly constitution, broken by dissipation, notorious for his prodigality and cruelty. On one occasion he is reported to have said "Would that the people of Rome had but one neck!" One day at a banquet he suddenly burst into a fit of laughter, saying he was only thinking how by one word he could cause the heads of his consuls to roll on the floor!

Then there is Claudius, timid and gluttonous, yet enlightened and capable of good government. He is one who is interesting to us for he visited Britain, carried his arms as far as Colchester in the short space of sixteen days, and then returned to Rome. It was Claudius who appointed Herod Agrippa King over

Palestine, the Agrippa whose death was due to a strange disease after the multitude had acclaimed him saying "It is the voice of a god and not of a man."

Nero, under whom the Christians suffered so severely, who is said to have fiddled whilst Rome was burning, next claims attention. He was a strange combination of vanity, cruelty and infamy. He contended in the arena with professional singers and musicians, appeared in the public theatres, but the crowning infamy of his life was that after the fire of Rome, of which he was generally believed to be the author, he caused numbers of Christians to be burnt. A Roman historian has described the scene. "They died in torments, and their torments were embittered by insult and derision. Some were nailed to crosses; others sewn up in the skins of wild beasts and exposed to the fury of dogs; others again, smeared over with combustible materials, were used as torches to illuminate the darkness of the night. The gardens of Nero were destined for the melancholy spectacle, which was accompanied with a horse race, and honoured with the presence of the Emperor, who mingled with the populace in the dress and attitude of a charioteer." His face suggests the man.

Vespasian and Titus remind us of the Jewish Wars and the dreadful tragedy of the destruction of Jerusalem in the year A.D. 70, when over a million Jews perished in the siege. Both these Emperors were associated with Britain before being raised to the Imperial position. Trajan was one of the great emperors, a successful general, a great road-maker, and a great administrator. Merivale, the historian of Rome, has called him "the last of the Roman heroes," and says "The most interesting characteristic of the figure I have so vividly before me, is the look of painful thought, which seems to indicate a constant sense of overwhelming responsibilities, honourably felt and bravely borne."

Hadrian was a skilled administrator, a traveller and a patron of the Arts. He is best remembered as the builder of Hadrian's Wall, running from Wallsend on the Tyne to Bowness on the Solway, built to keep the tribes of Scotland from invading England, then a part of the Roman world.

Commodus, an "infamous tyrant," was the son of Marcus Aurelius, he "attained the summit of vice and infamy." Septimus Severus re-establishes the connection of Rome and Britain. At three-score years of age, carried in a litter because of his gout, he journeyed to Britain and penetrated to the north of Scotland to reduce the northern tribes of the island. The Caledonians sued for peace, but the conquest was more nominal than real. On his way to Rome Severus died at York, and was succeeded by Caracalla who murdered his brother by his own hand. He was one of the worst of the Roman Emperors, "equally devoid of judgment and humanity." It will be noted that in the bust his neck is slightly inclined to the shoulders. His biographer tells us that he had been told that when he frowned and turned his head he looked like Alexander the Great—hence the pose adopted here.

In passing through the gallery we have reviewed some centuries of Roman history, have seen some of its greatest, and some of its worst, emperors, we have seen their connection with our own country, and found that this seemingly uninteresting gallery is really full of interest when rightly approached with a little imagination and an outline of history. The true enjoyment of a visit to such a gallery is to be found by forgetting that we are looking at cold stone busts, and realise that they represent men who lived and loved, dared and did, who developed characters, good or bad, and exercised an influence upon millions of their fellow creatures. They were men who made history.

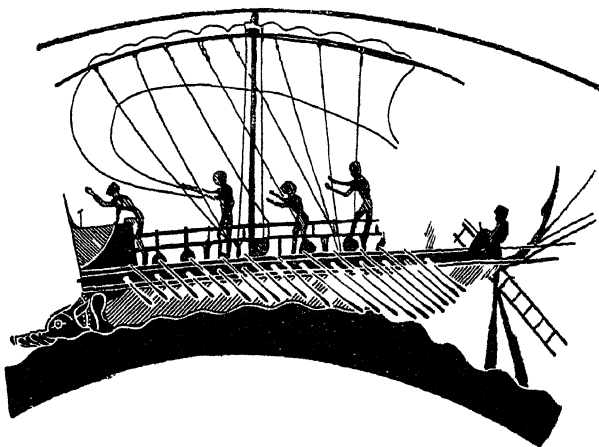
CHAPTER IX

THE GRAECO-ROMAN SCULPTURES

GRAECO-ROMAN is a term which calls for some explanation. As the leadership of the world passed from one people to another there was usually a more or less definite break in the style of culture which came to the front. Each people had a style of its own. An example of this fact may be seen by walking through the Museum and noting the difference between Egyptian and Assyrian art. To this rule there are certain exceptions, where, for example, one people have influenced another, when the result is seen in modified forms and styles. But in the case of Greece and Rome it is quite different. We are not concerned with the cause but with the effect, though no doubt one of the principal causes was the excellency of Greek art in the heyday of its career. True there had been some decline, but it was still the most beautiful manifestation of the work of man in art. Rome had an art of its own, vigorous and realistic, like the nation itself, but without the charm of Greece.

Rome succeeded to world-mastery, and Greece was incorporated into its Empire, but it was treated with leniency as became a race so highly gifted. The two peoples had lived side by side, and were members of one Empire. The productions of this combination of peoples in the possession of the British Museum are grouped, so far as sculpture is concerned, in a series of rooms known as the First, Second, and Third Graeco-Roman Rooms. The art is mainly imitative and reproductive; yet the time produced some beautiful works.

The sculptures in the three rooms have been found principally in Italy, but it is thought that most of them were made



EARLY GREEK WARSHIP

British Museum



British Museum

ROMAN LEGIONARY



Fig. 11. Mu. 63

GREEK VASE
With Woman in Spinning



Fig. 12. Mu. 63

WOMAN SPINNING

by Greek artists for Roman purchasers; and are copies made from the statuary of the great Greek masters. Hence, as is pointed out in the Museum Guide-book, they "are marked by facility and technical excellence of work rather than by originality of an artist working at first hand."

That such statues are reproductions of earlier works is proved by the fact that in some cases other copies of the same figure are known. Thus in the Third Room there is a circular disk representing, in relief, Apollo and Artemis destroying the children of Niobe as a punishment for her insolence. Many of the types in this occur frequently elsewhere, suggesting, if not proving, that they were copied from some greatly appreciated original, now lost. So also in the First Room there is a statue of Apollo which is one of several replicas of a lost original. In this instance two other copies of the head are shown beside it.

Many of the exhibits show signs of restoration, particularly the hands, feet and noses; others have been worked over by later hands, thereby, in some cases, obliterating the finest touches of the sculpture. It is to be regretted, but it is hardly necessary to point out that such "improvements!" were made before the sculptures came to the Museum.

It would be impossible to enumerate the exhibits; a few stand out and deserve notice. On the wall in the Third Room there is the Apotheosis of Homer represented in relief on a tablet. Above are seen Zeus, Apollo and the nine Muses. At the foot is Homer enthroned between the *Iliad* and the *Odyssey*. Behind him are Time and the World, and before him personifications of History, Myth, Poetry, Tragedy and Comedy. On the right is a group representing Nature, Virtue, Memory, Faith and Wisdom. It bears the signature of the artist—"Archelaos, son of Apollonios, of Priene."

Another to which attention may be directed is that of a relief representing a visit paid by Dionysos to a mortal whom he taught the art of wine-making. The god is represented as corpulent and bearded, but the relief is of value in that it gives an illustration of what a dwelling-house and its courtyard were like in ancient Attica.

64 THE ROMANCE OF THE BRITISH MUSEUM

The rest of the exhibits in these three rooms represent the ancient gods of Greece, mythological beings, incidents from the myths, and ordinary humans in their various occupations. Belonging to an age of change they are perhaps less interesting than some others. but as they represent an era they occupy a necessary place in the National Collection.

In the basement, reached from the Third Graeco-Roman Room there are a number of sculptures and mosaics. Amongst the mosaics there are two from a Roman villa at Halicarnassos; one is part of a pavement and represents Aphrodite rising from the sea; the other was from the corridor of the house; it has a bay wreath and the words "Health! Long life! Joy! Peace! Cheerfulness! Hope!" They constitute a good salutation to visitors.

Before leaving the Graeco-Roman Rooms reference should be made to the collection of Greek and Latin Inscriptions, most of which are gathered together in the Room of Inscriptions just by the Entrance Hall. They are varied in character, and range from the sixth century B.C. to the Christian era. They include, for example, lists of Athenians who had fallen in battle—like the memorials to be found in many a village in Great Britain to-day, and lists of the treasures of temples. Dedication stones may be likened to the memorial and foundation stones of modern life; decrees of divers kinds and Imperial rescripts furnish another class. Then there are sepulchral columns and epitaphs, and, certainly not least in importance, the cast of an inscription from Herod's Temple at Jerusalem, forbidding Gentiles on pain of death to go within the railing round the sanctuary.

CHAPTER X

THE GRECIAN GALLERIES. THE LEGACY OF GREECE

AN APOSTLE of the Christian religion once wrote "none of us liveth to himself, and no man dieth to himself." It was a somewhat striking way of saying that everyone exercises an influence over others, and that the influence is not ended at death, but continues in some way to affect those who survive. The circle influenced may be a very small one, and the influence itself may be but slight, but that it does exist no one will deny. Occasionally the influence is tremendous and continuous, as, for example, in the case of Jesus of Nazareth or even Mahomet. The same principle applies in relation to people. Great or small, they exert an influence upon other races; and sometimes a comparatively small people have exercised a great influence upon others of their own or later times. No better example of the principle could be given than that of the Greeks.

Not very long ago it was thought that Greece began its history as the land of a people and a civilization within, say, a thousand years of the birth of Jesus Christ. The sensational discoveries of Dr. Schliemann at Mycenae, and equally surprising discoveries in Crete and elsewhere, have shown that at least another thousand years must be added to the period in which Greece has had a history and exerted an influence upon the world. This influence has been felt in three main fields of human activity, philosophy, literature, and art. In each of them Greece has been extraordinarily prominent. With the first two we are not concerned here; with the last we are very much concerned, for Greek art looms large in the British Museum.

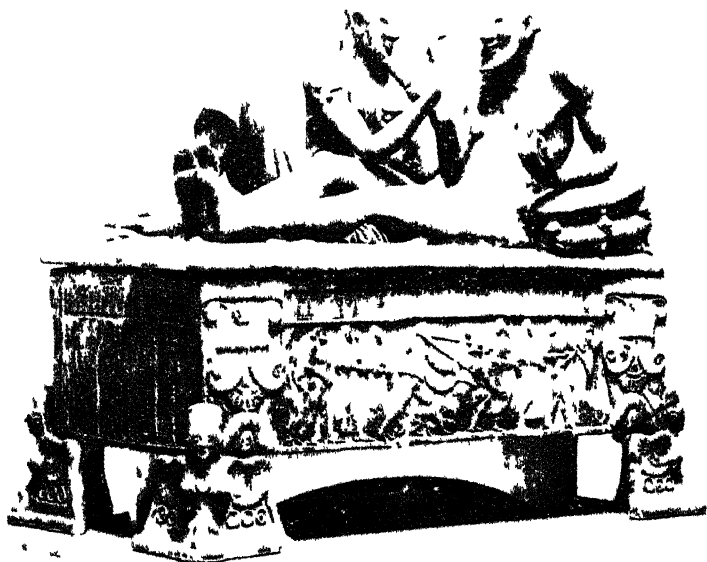
To rightly appreciate the things which may be seen there, it is desirable to have a general idea of the development of Greek art, especially in relation to architecture and sculpture.

In using the term Greek, it is perhaps necessary to define its application. To-day Greece is the name of a small territory, though the term Grecian is of wider application. We are using both terms in the wider sense; generally they may be understood as applying to Macedonia, Epirus, Greece, Crete, and the Western districts of Asia Minor. Also to the islands of the Aegæan Sea, including Rhodes. At times we may go outside these limits, but not often.

The earliest known examples of Greek architecture have been found at Mycenæ, Knossos (in Crete), Tiryns and Troy. They are massive in character and are often described as Cyclopean. The period is frequently referred to as Mycenaean. Speaking quite roughly this period may be dated between the years 2000 B.C. and 1100 B.C. Both the Cretan and Mycenaean civilizations were overthrown by a general upheaval which accompanied the invasion of Greece by the Dorians from the north. They were a hardier stock, less refined than those they overthrew, but with their greater vigour they coalesced with the conquered races and the combination produced the Grecian people who accomplished so much for the intellectual and artistic benefit of the race.

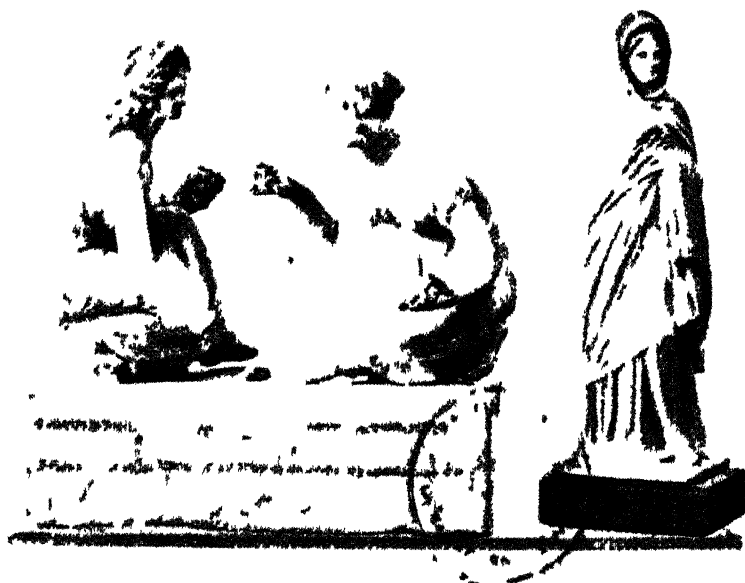
It was this new Greek race that produced the wonderful architecture of the country. It was of various orders; each had a beauty of its own. There was the Doric with fluted column tapering slightly upwards; bold, simple and impressive. The fluted shaft rests upon the foundation step, and is capped by a simple square abacus. The Ionic was more delicate in form but less impressive. It also is fluted and rests on a plinth or base, it is capped by a volute, that is a spiral scroll-shaped ornament. The third was the Corinthian, similar to the Ionic except that the capital is a cluster of acanthus leaves. This order was often enriched with superfluous detail. Without in any way detracting from the beauty of Gothic and other styles of architecture, many Authorities consider that Grecian architecture has never been improved upon so far as style and impressiveness are concerned.

This same people were responsible for the development of beauty in sculpture. If any one would desire to appreciate



AN ETRUSCAN SARCOPHAGUS

(See page 84)



GREEK TERRA-COTTAS

(British Museum)
(See page 89)

(Face page 66)



British Museum
(See page 95)

THE BIRTH OF ATHENA

what this means, let him look at the sculptured representations of an Assyrian king, an Egyptian god or pharaoh, and almost any specimen of Greek sculpture. In the Assyrian and Egyptian there is always a sense of unreality; in the Greek there is reality and beauty combined. As the art of Greece improved, all sense of stiffness and conventionality vanished, and natural pose and gracefulness were unerringly represented. The height of artistic excellence was reached when Pheidias, the greatest sculptor of all the sons of Greece, was producing his masterpieces of sculpture.

It was the era of all that was great in Grecian history, when the yoke of Persia was broken, when small Greek armies had defeated huge Persian hosts and the life-blood of the nation was freely coursing through the body politic.

Pheidias was appointed by Pericles to superintend the adornment of Athens, and among his works was the Parthenon. He was afterwards accused of introducing Pericles and his own likenesses on the shield of the goddess Athena, also of theft, and was cast into prison, where he died. He is acknowledged to be the greatest of all artists in stone of any age. Others succeeded him, and though they did not attain to his standard their works were of real merit. For example, Polycleitos of Argos produced a statue entitled *Doryphoros*, a young spear-bearer, which has been called the "Canon," because it exemplifies the perfect proportions of the human figure.¹ As the years passed styles changed, the dignity of the age of Pheidias giving place to the softer phases of life and sentiment, but beauty was always predominant in Greek statuary though gradually subjects lost their simplicity and such groups as the *Laocoon* became more frequent.

This is perhaps a somewhat long introduction to the collections in the British Museum, but it may enable anyone to better appreciate the things to be seen. The Ancient World has left us many legacies, and Greece's legacy of beauty is not the least important.

¹ A replica of this may be seen in the Gallery of Casts, see page 75.

(A) ARCHITECTURE AND SCULPTURE

THE ARCHITECTURAL and sculptural exhibits in the Museum are arranged in a series of six rooms on the ground floor, and are, as far as possible, in consecutive order, the earliest being in the Archaic Room.

In the Archaic Room are the few remains we possess of Mycenaean sculpture, which seems to have been developed on Cretan lines. The principal item is the doorway of the Treasury of Atreus—sometimes known as the Tomb of Agamemnon, as Dr. Schliemann mistakenly supposed it to be when he discovered it. It is really a picture in which a few pieces of ancient stones have been placed. It looks something like a jig-saw puzzle arranged on a copy, with the bulk of the pieces missing. Every piece there has a history. Two pieces of the lintel were in Lord Elgin's collection. Two fragments were presented to the Museum by the Royal Institute of British Architects. One piece was found built into the porch of a house in London, and was there for many years before it was recognised. The three pieces of the shafts were found at Mycenae by the Marquess of Sligo, who sent them to Westport in Co. Galway, where they were entirely forgotten and were only recognised a century afterwards. Other parts have been designed from originals in Athens, Karlsruhe and Munich, whilst the pedestals are copies of the originals which remain in position at Mycenae. Altogether it is an interesting illustration of the patience of the archaeologist in reconstituting the things of the past.

Of the other sculptures in this room not much need be said: an examination will indicate their archaic character. Some from Branchidae stood along the Sacred Way used by the priestly clan connected with the temple of Apollo at Didyma, near Miletus, in Asia Minor. Others are from Xanthos, in Asia Minor, and these bear traces of Oriental influence. The Harpy tomb is an important example of archaic art of the Ionian school of about the sixth century B.C. The sculptures from Cyprus are important for they tell us something of the history of art in that island; the earlier examples indicating Egyptian influence, the later Hellenic.

To complete the tale told by the Archaic Room a number of casts have been provided to represent the sculptures at Selinus and Aegina. Selinus was a colony in the West of Sicily. It was founded about 628 B.C. by the Dorians. As it was practically destroyed by the Carthaginians in 409 the period of these sculptures is definitely fixed. They represent scenes in the lives of Herakles and Perseus. Aegina is a small island originally peopled by the Achei and later by the Dorians. It was an independent state and one of the principal seats of early Greek art. The casts will be found on the walls of the room.

The adjoining room is known as the Ephesus Room, but to preserve the continuity of the subject we pass to the Elgin Room, where the best examples of Grecian art are to be seen, the works of Pheidias, to whom reference has been made. The room is named after the seventh Earl of Elgin whose exertions secured the principal exhibits in it. He was the British Ambassador to Turkey, and finding that these unrivalled masterpieces of art were being ruthlessly destroyed, he set himself the task of saving them, and securing their removal to England. He has been severely criticised for so doing, but if they had remained in Athens until the end of the Turkish rule there, a large number of them would have been destroyed. So little regard was paid to beauty by the Turks that some of the statues were ground down to make cement!

The various things here have to do with the Parthenon, the temple of the goddess Athena, the patron goddess of Athens. It was an oblong building of the Doric order. The idea of it may be seen from a model in the room and from the illustrations given here.

The Art Gallery, Nashville, Tennessee, is built on the model of the Parthenon, and is perhaps the best illustration of what it looked like when it was standing in its original beauty. A comparison of it with the British Museum will also help anyone to visualise the building. In addition to the simple beauty of the building, it was richly ornamented by sculptures, two great groups filled the pediments, or gables, at each end of the building. Square panels, "Metopes," ninety-two in

number, filled in the spaces between the "beams" of the roof, whilst inside a frieze ran entirely round the outside of the central chamber of the temple, and of the small porticoes that adjoined it.

Some fourteen years were occupied in the erection of the building. Inside was a colossal statue of Athena Parthenos, about forty feet high. The original statue was removed from the Parthenon in the fifth century when the building was used as a Christian church. In the fifteenth century it became a Turkish mosque. In 1687 the Venetians bombarded Athens and a great explosion destroyed the roof and much of the sides. Careless work later caused the loss of the central group of the west pediment. The sculptures represented the various myths of Greece. Those of the eastern pediment related to the birth of Athena, who was supposed to have sprung fully armed, from the brain of Zeus; the western represented the contest of Poseidon (Neptune) and Athena for the soil of Attica. According to the legend Poseidon produced a salt spring, whereas Athena produced an olive tree and was accordingly judged to be the victor. On the Metopes is the contest between the Centaurs and Lapiths, whilst the frieze is supposed to represent the Panathenaic Procession at Athens.

Elsewhere in the room are fragments from the Erechtheion and models and pictures of the Acropolis and the Parthenon. The Erechtheion was the Temple of Erechtheus, the son of Vulcan, who became king of Athens and is supposed to have first introduced the worship of Athena. On his death he was placed among the stars. This temple illustrates the Ionic form of architecture, and has a porch supported by six "Caryatids"—pillars in the shape of the female form. The idea has been incorporated in St. Pancras Church, London.

It was to the Acropolis of Athens with its wonderful temples, altars, and sculptures that the Apostle Paul was taken when he visited the city. It is worth while to look at the models of it, also at the various contents of the room, and then to read the account of Paul's appearance there before the Areopagus. New meaning may be seen in his allusions and statements "God . . . dwelleth not in temples made with hands."



Procession of Cavalry Frieze of Parthenon [Facing Museum]



[British Museum]



[British Museum]

Centaur and Lapiths

THE ELGIN MARBLES



HORSES OF THE SUN

British Museum

"We ought not to think that the Godhead is like unto gold, or silver, or stone, graven by art or man's device!" It was all very beautiful, very wonderful, but the simple message of the Jewish traveller who was passing through Athens, was, and is, the thing that really matters.

The next room is the Phigaleian Room. Phigaleia was a town in Arcadia, the central plateau of the Peloponnesus, Greece, the home of the early shepherds and hunters, shut in by their ancient mountains, and whose simple lives gave the name Arcadian a significance not perhaps altogether justified. There was the temple of Apollo, the god of the ideal arts and activities, and a great athlete; later he became the Sun god. The temple was discovered in the eighteenth century, but excavations did not take place until 1811. It was built about 420 B.C. and contained specimens of Doric, Ionian and Corinthian architecture, but the one column of the last named construction is lost. Unlike the Parthenon the outside of the temple was perfectly plain but a frieze ran all round the inside and is, fortunately, complete; the whole of it may be seen round the walls of the room. There are two subjects—the battle between the Centaurs and the Lapiths and that between the Greeks and Amazons.

A reference to these conflicts will add to the interest of the room. The Lapithae were a race of people who were supposed to inhabit the mountains of Thessaly. Their king married a lady named Hippodameia, and at the marriage ceremony one of the Centaurs endeavoured to carry off the bride and the other women present. The Centaurs were mythical monsters, half man half horse. A fierce battle ensued and in the end Herakles killed the majority of the Centaurs and drove the residue to Mount Pindus. In the sculptures on the wall Apollo and Artemis will be seen coming to rescue two of the women. It is suggested that the Centaurs in the mythology represent the Persians, and the conflict that which was carried on against that people.

The Amazons were a mythical race of fighting women. They came from Cappadocia and had no males in their tribes. Men of other races were used for the purpose of obtaining

children, and all male infants were destroyed. They were allied with the Trojans in the Trojan Wars, and in later days invaded Attica and were defeated by Theseus. One of the exploits of Herakles was to seize the girdle of Hippolyte, the Amazon queen.

Of the rest of the exhibits in this room it is not necessary to speak particularly; the principal are connected with the temple of Nike Apteros (Unwinged Victory). In this case the conflict represented is Greeks *v.* Greeks, and Greeks *v.* Persians.

Leading out of the Phigaleian Room is the Mausoleum Room. It is not given to many people to possess a name that will be handed down from age to age and among various peoples as applicable to a certain type of building. Such was the case of Mausolus, Prince of Caria, in Asia Minor. On the death of Mausolus, his widow, Artemisia, out of her grief for his loss, and to show her love for him, arranged to build a magnificent monument which should perpetuate his memory. She built even better than she thought, for she not only perpetuated his memory, but gave a word to several languages, and left behind her a building which the Greeks numbered amongst the Seven Wonders of the World. She did not survive him sufficiently long to complete the "Mausoleum" in her capital city of Halicarnassos, but the artists whom she employed completed it, so Pliny tells us, as a labour of love.

The building has had a chequered history. Built about 353 B.C. it continued intact for many centuries. At the beginning of the fifteenth century the Knights of St. John took possession of Halicarnassos, and, building a castle there, used the Mausoleum as their quarry. Some of the frieze and some lions were used for the castle and were thereby preserved. These were obtained in 1846, and this called attention to the Mausoleum itself. Search was made for the site and excavations carried on to find the remains.

The building and contents have been reconstructed, and are arranged in the room; included is a fine portrait statue of Mausolus and one of Artemisia. Like other buildings we have noticed it had a frieze, the subject of which was the conflict between Greeks and Amazons, and between Greeks and Centaurs.

We next visit the Nereid Room, containing a model of the Nereid Monument discovered at Xanthos in Lycia by Sir Charles Fellows. It is presumably a tomb of about the fourth century B.C. The name Nereid has been applied to it because of the female figures between the columns. In the Greek mythology Nereids were the nymphs of the sea, daughters of Nereus and Doris; they included Amphitrite, the wife of Poseidon (Neptune), and Thetis, the mother of Achilles. There are four friezes, and, as usual, most of them are concerned with war.

Finally there is the Ephesus Room, containing objects discovered during excavations on the site of the Temple of Diana at Ephesus. To most visitors the chief interest in this building will lie in the fact that it was at Ephesus, and in connection with this temple, that the riot described in Acts xix took place. The craftsmen who made silver shrines for Diana (Artemis) found their trade going. They stirred up the multitude against the Apostle Paul, so that for two hours all that could be heard was the cry "Great is Diana of the Ephesians!" Humanity is easily moved by a slogan! There are in the room fragments of two temples. The earlier one was built in the sixth century B.C. during the reign of Croesus who supplied most of the columns. There are but few pieces of this temple which was destroyed by fire by one Herostratos, who desired to make his name famous! The destruction took place on the night Alexander the Great was born. On a moulding which was below the sculptures on the base of the columns was the inscription "King Croesus dedicated (the Column)."

Reconstruction took place at once, but the fragments of the temple are so few that the plan is somewhat uncertain. The conjectured form and arrangement may be seen in the plans exhibited in the room. That it was a magnificent building is evident by the fact that the Greeks included it in the Seven Wonders of the World. According to accounts it was 425 feet long, 220 feet broad, and contained 127 columns, each 60 feet high. Some of the columns were beautifully carved at the base with figures and scenes, and a number of these

74 THE ROMANCE OF THE BRITISH MUSEUM

are in the Museum representing Herakles and an Amazon in conflict, Nereids riding on Sea-horses, and a group usually supposed to represent the Muses.

There are a number of items of unusual interest in this room, especially the portrait statues. Among them may be mentioned Pericles, Alexander, Homer, and Socrates. A word or two about each may be interesting.

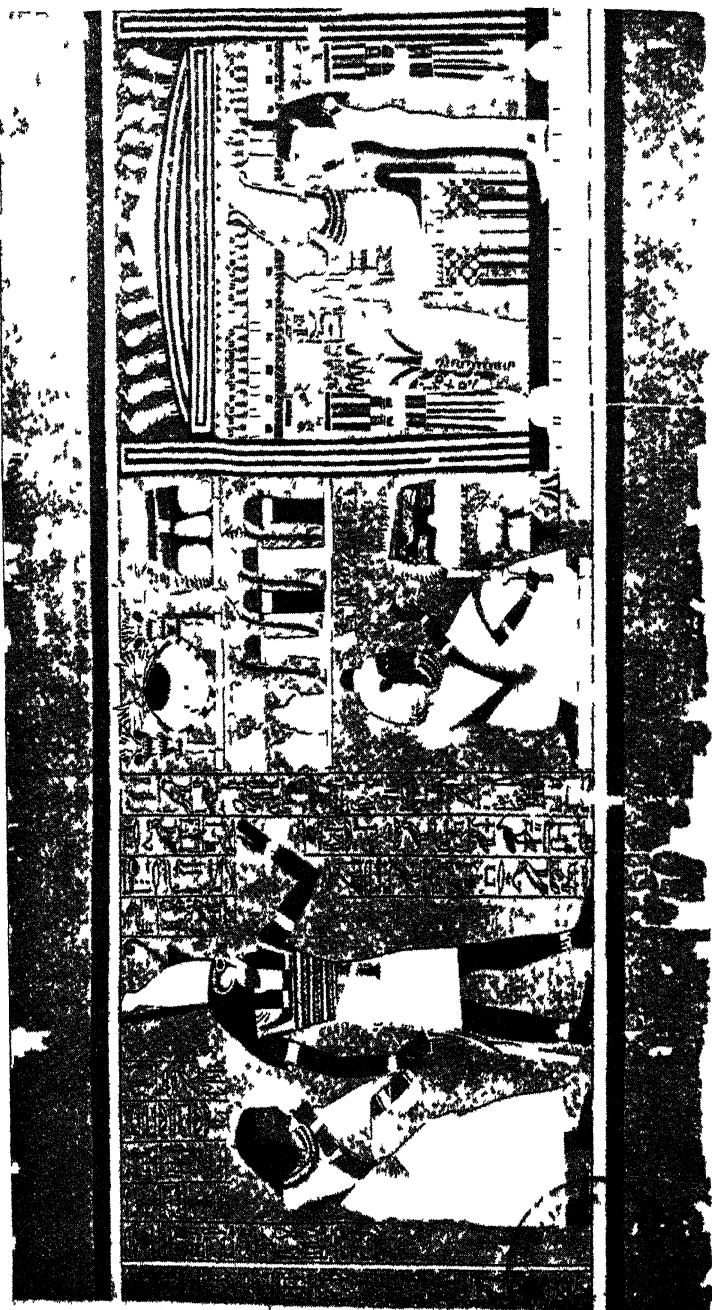
Pericles, it will be remembered, was ruler of Athens when the Parthenon was erected. Great in war, he was greater in peace, and modified the hitherto aggressive policy of Athens; for those were the days when the various cities in Greece were States. He developed the civic spirit, and, though his later years were marked by troubles and opposition, he was a man of high honour, and under him Athens attained the summit of her position amongst the cities of Greece.

Of Alexander it seems unnecessary to write. When his father was slain he succeeded to the throne of Macedon, and was recognised as the general of all the Greek forces. He undertook the task of liberating the cities of the Greeks from the dominion of Persia, and succeeded far beyond any anticipations. The land of Asia Minor became Greek provinces. Alexander then pushed forward into Syria, he evaded Persian armies sent to stay his victorious progress, then turning back he defeated them at Issus. Tyre was reduced, then Gaza, and Alexander entered Egypt where he was hailed as the deliverer of the country from Persian tyranny. The city of Alexandria takes its name from him as its founder. Next, he marched through Mesopotamia, defeating the Persian king, Darius, at Arbela. Later, he prepared to invade India, and actually marched as far as the Ganges. But here his Macedonian army refused to go further and Alexander was forced to accede to their wishes and return. Back in Greece he set himself to organise the administration of his vast Empire, and his fame was recognised throughout the whole world as the greatest conqueror of all times. Then he suddenly died at the age of 32 or 33. The head in the Museum represents him in the full vigour of his short life and is supposed to be a contemporary work.



THE EGYPTIAN GALLERY (SCULPTURE)

British Museum
(See page 92)



VIGNETTE FROM THE BOOK OF THE DEAD

(See page 101)

Homer was, as every one knows, the greatest of Greek poets—the author of the *Iliad* and *Odessey*. It is an imaginary portrait, in fact some have even questioned whether there ever was a Homer. There is little doubt that he really existed, but his features are unknown and the representation is ideal—not real.

Socrates was the greatest of Greek philosophers. His way of reasoning has given rise to the term “Socratic” in relation to argument. He professed ignorance of a point, and by searching questions showed the fallacy of his opponents’ arguments, or their inability to properly understand what they were attempting to prove. He was condemned to death on a charge of corrupting the youth of the city, and of despising the tutelary deities of Athens.

We have now traversed the rooms containing the sculptures and architectural exhibits from Greece. It will be realised, however, that although the rooms are more or less consecutive in time, the things we have seen are fragmentary; each room represents a period or a place, and there is no consecutive building up of the matter as a whole. To remedy this the visitor who desires to trace the development of the art of statuary, etc., in Greece may visit the Gallery of Casts. The Casts are, of course, reproductions of typical works which are preserved elsewhere. They are arranged in such a way as to illustrate the history of Grecian and Roman sculpture. There are casts of sculptures from Knossus in Crete (fifteenth century B.C.) and Mycenae, and of various times up to the early years of the Christian era. They include replicas of some of the most beautiful and interesting classical statuary.

CHAPTER XI

GREEK AND ROMAN LIFE

IT IS NATURAL for us to be impressed by the great events of history and by the large public and other buildings of the past. Yet life is an individual affair, and its occurrences are mostly trivial. As we think of ourselves and our interests we find they centre mostly in our homes, our work, our sports and in the hundred and one things included in the daily round. Much, therefore, as we may be interested in the Parthenon, or in the exploits of an Alexander, we cannot help wondering what the old Greeks and Romans did at home, how they lived, how they occupied their time, what sort of houses they had, and so forth. It is to answer such questions that the exhibits in the Room of Greek and Roman Life have been arranged. It is on the upper floor of the Museum, and in it we may see something of the toys, games, education, the toilet, the kitchen, the bath, weights and scales, trades, arts, coins, religion, etc., in ancient Greece and Rome. For convenience of reference we shall deal with them in the order of the numbering in the room.

Citizenship was an important thing in early Greece, for to all intents and purposes the city with its surrounding villages was the State. Thus, though Greece was a small country, it was in those times a number of States with varying, and often conflicting, interests. Political institutions were therefore of prime importance. The territory available being limited caused the Greeks to establish Colonies in Asia Minor, Southern Italy, and other places, just as for somewhat similar reasons Britain has established a world-wide Empire. Legal affairs were conducted on lines which suggest a parallel with our methods: petty offences were dealt with by magistrates:

serious matters were settled by a jury court—a dikast. Jurymen were paid for their services. All these matters will be found illustrated in the Museum.

In the Roman Empire things were different. Imperialism gained ground, but there is quite a modern touch about an election poster from Pompeii "Make so-and-so Aedile." Military affairs, corn tickets, for the free or cheap supply of corn, and slavery are all illustrated. Interesting examples of the latter are representations in terra-cotta of an old slave, the pedagogue, leading a boy to school and teaching him to write, a phase of Roman life which the Apostle Paul referred to when he likened the Law of Moses to a pedagogue (Gal. iii. 24).

Commerce cannot be carried on long without a coinage; barter is too slow and inconvenient. The earliest coinage shown hardly looks like coins, still they served the purpose. They vary in design, but conform to definite coin-standards. By the middle of the sixth century B.C. the practice was general, but every important city, being independent, had its own coinage. Persian darics formed an international gold coinage for the eastern world, but Macedonian coinage naturally displaced them. Silver also was used for currency purposes. In Rome the earliest means of exchange was bronze, first by weight, then in ingot form. In the fourth century B.C. if a Roman found it necessary to transport a large sum of money he used a waggon for its conveyance. As Rome extended her dominion silver was introduced, and still later, in the days of the Empire, a gold standard was adopted. Debasement of the currency was a practice adopted by many emperors in difficulty. Nero reduced the weight, others debased the metal by alloys. Coining false money was an "art" in Roman days; the punishment on detection was death; nevertheless the practice went on. Most of the foregoing facts will be found more or less illustrated in the room.

From commerce to shipping is a natural step. The Greeks were necessarily a sea-faring race. A land so indented by the sea breeds sailors, and as colonies were established, the mastery of the sea became essential. Representations of merchant

ships and war vessels may be seen—the former dependent on sails, with plenty of cargo space. War vessels include the trireme, a vessel worked by three rows of oars. It is somewhat of an irony that the merchant must wait on the wind; the war vessel must be independent of it, and human muscle must help to propel it. Roman vessels were not materially different from those of Greece.

Religion is next illustrated. A nation's religion must affect a nation's history. Altars, shrines and sacrifices are shown, also lavers and basins for lustral water. These are general elements of early religions—true or false. Religious feasts, augury, oracles, and votive offerings of various kinds may be examined, and an insight obtained into the religions of Greece and Rome. Allied with religion were the subjects of magic and superstition; some of the exhibits remind us of past practices in England and Scotland, as, for example, the written curse on an enemy; models of individuals in which nails were driven; magic hands to avert the evil eye.

In both Greece and Rome much attention was given to athletics—in fact it is to Greece we owe the name, and the idea, of the Olympic Games. Most of the games sound quite modern: the Jump, in this the competitors carried weights; Foot-racing; Throwing the Diskos, the disks varied in size and weight, one may be seen which weighs 8 lb. 13 oz.; Javelin throwing; Wrestling; Boxing, the gloves were made of ox-hide torn into long strips and bound round the hand. Contending in the games was not practised for the value of the reward; in the Olympic Games all the victor received was a crown of wild olive; but he was fêted on his return home. Occasionally the prize was of a more substantial character.

Allied to athletics were gladiatorial combats and chariot racing. Gladiatorial combats were not practised in Greece. They appear to have originated in the East and to have been introduced into Italy by the Etruscans. Originally they formed a part of funeral services, but later became a mere form of public entertainment. The earliest combat in Rome of which any record exists took place in 264 B.C. In later days some of the Emperors endeavoured to limit them, but all such

attempts failed. Even their prohibition by Constantine, the first Christian Emperor, in 325, failed to abolish them. Honorius put an end to them in Rome in 404, but it was not until A.D. 500 that they were finally abolished by the Emperor Theodoric. Even women sometimes engaged in these conflicts, but this was forbidden by the Emperor Severus (A.D. 193-211).

Chariot-racing was a Greek sport; it is mentioned in the *Iliad* in connection with funeral ceremonies. It was the sport of the rich, like horse-racing to-day. Rome adopted it from Greece and it remained a favourite sport long after gladiatorial combats had ceased to be part of a Roman holiday.

Arms and armour are represented as may be expected, for in the history of the human race fighting has occupied a foremost place. Helmets of various types (one at least reminding us of the "tin-hats" of the Great War); the cuirass; greaves for the legs; shields and metal shoes are all on view. Trophies and standards make interesting exhibits. The eagle was the Roman standard, but in addition every legion had its own standard—usually an animal or bird, actual or imaginary. Weapons of all kinds are displayed and the general collection of arms and armour will give some idea at all events of what ancient conflicts must have been like.

Home life is illustrated by furniture, means of lighting, cooking utensils, and cooking. Knives and forks were not usually employed at the table, as the proverb expresses it, "fingers were made before forks," but one specimen of the latter may be seen. There are, however, plenty of spoons. They were called *cochleare*, from *cochleae*, snail, which explains one of the principal uses to which the smaller spoons were put. Snails were a favourite food with the Romans.

Amongst the higher classes of Greeks and Romans the bath was an important institution. Where the convenience was provided they first used the *tepidarium*, the moderately heated room, to induce perspiration; they were then anointed and passed into the hot air room. Then hot, warm and cold water was poured upon the bather, who scraped himself with a *strigil*, an instrument intended to remove both oil and dirt. Modern methods seem an improvement on the last named.

Water was obtained by means of pumps through variously fashioned jets.

Dress and the toilet follow naturally. Jewellery was used to a considerable extent; bracelets; rings for the fingers, usually engraved to act as signets; earrings; bullae, flat bronze pendants made to contain amulets and charms; necklaces; links and studs; pins for the hair or for the clothes—they include safety-pins, often elaborately decorated. They were called fibulae, and some of them approximate more to the modern brooch.

The toilet articles are exceptionally interesting. Combs are of great antiquity, they were used in the Mycenaean age; and were made of ivory, wood, and bone and had one or two rows of teeth. With combs, brushes are naturally associated. Toilet boxes are there, sometimes of strange and even fantastic shapes. One of them, at any rate, still bears traces of the rouge which it contained. There are alabaster boxes for liquid ointments, such as Mary used to anoint the feet of Jesus as narrated in the Gospels. Although glass was known, mirrors of glass were not used. Their place was taken by plates of burnished metal, sometimes beautifully engraved. There are razors, nail-files, ear-picks and tweezers. Altogether they give us a vivid picture of life among the cultured classes of Greece and Rome.

Household industries and household requisites take us to the home life of the people. They are followed by matters connected with trade and industry, weights and scales, balances and steelyards. There are tools of various kinds, and examples of house adornment. The latter apply to the later years of the Roman Republic and to the Empire. Marbles were the principal articles of ornament. Pictures were supplied by wall-paintings, carpets were used, and floors were decorated in mosaics.

Outdoor life is associated with the use of horses and chariots; agriculture and fruit culture, oil and wine making, fishing, are all represented. Industrial arts—metal, pottery, gems, woodwork are there, so are medical and surgical affairs. In Greece, medicine was associated with the name of Hippokrates.

He is said to have saved Athens in a time of pestilence, and being invited to the Persian Court refused to go, preferring to give his talents to his own people. A very high standard was set up for his successors, for the members of a School of Medicine had to subscribe to the following oath: "I will conduct the treatment of the sick for their advantage, to the best of my ability and judgment, and I will abstain from all evil and all injustice. I will administer poison to none if asked to do so, nor will I ever make such a suggestion. I will pass my life and exercise my art in innocence and purity." Even in Rome the doctors were principally of Greek nationality. Surgical instruments include knives, forceps, the spatula, a surgical saw, and a probe.

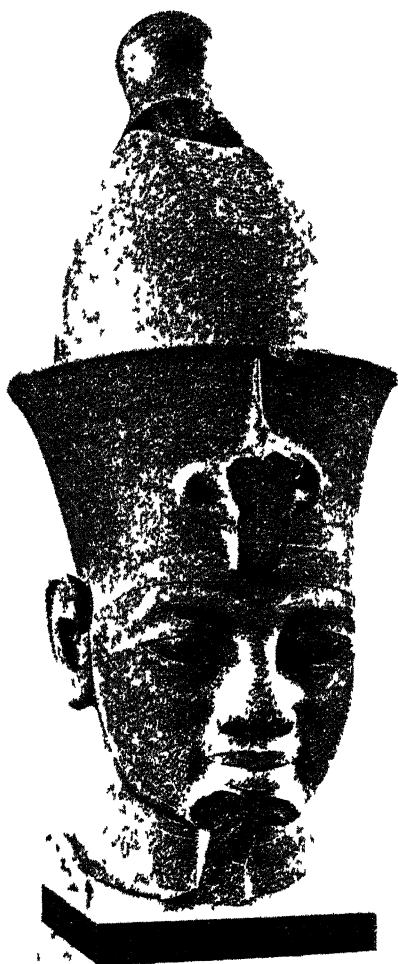
The Drama had a place in both Greece and Rome. In Greece it was originally religious in character. Comedy had its origin in the buffoonery usual at rustic vintage festivals. In Rome the Drama was not established without some difficulty; Romans preferred gladiators and wild-beast shows.

Dancing, like the Drama, had its origin in religion. Plato was of the opinion that all dancing should be of a religious character. In private, dancing was not generally indulged in by ordinary individuals but by dancing girls for the amusement or edification of guests. Gracefulness of pose and rhythm of movement were the essential features.

Last but not least in interest, human life is illustrated in its principal periods. Toys for the children, dolls with jointed arms and legs—they were called "neurospasta" (drawn by strings); rattles and tops seem very modern. But child life is always more or less the same. Among games are dice, knucklebones (five stones), balls. Five stones was a game for women and differed practically nothing from the present-day game. An illustration of the game will be found on one of the terra-cottas in the Room of Terra-cottas. From toys to education is a natural step, reading, writing and cyphering are all there; so is music. Finally we come to marriage and burial customs, having thus practically surveyed the "Seven Ages of Man" as they were passed in Greece and Rome.

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We have devoted considerable space to this room but it presents to us pictures of a life of wonderful interest, for we see how much like ourselves these earlier peoples were. A thousand miles and two or more thousand years separate us from them, but they lived much as we do from the cradle to the grave. They had their tragedies and comedies, loves and hates, successes and failures, and now we occupy the scene for our little time as the players on the world's stage.



British Museum
HEAD OF A COLOSSAL STATUE OF THUTMOSES III
King of Egypt 1501-1447 B C
(See page 100)

[Face page 82]



[British Museum
UPPER PART OF A STATUE OF RAMSES II
King of Egypt 1301-1234 B.C.
(See page 100)]

CHAPTER XII

THE ETRUSCANS

BEFORE we pass to the smaller products of Greek and Roman art it is desirable that something should be said in regard to a people of Italy who were neither Greek nor Roman. In the Vase Room we shall come across allusions to the Etruscans, and one room is completely given up to products of this people.

To many the name will recall the epic of Horatius in the "Lays of Ancient Rome," and how Lars Porsena of Clusium urging war against Rome called for

Shame on the false Etruscan
Who lingers in his home
When Porsena of Clusium
Is on the march for Rome.

Who were they? So far as can be ascertained they appear to be a people who left Lydia, in Asia Minor, about a thousand years before the birth of Christ, and therefore before the foundation of Rome. They founded a new home on the western side of the Italian peninsula, from the neighbourhood of Rome northward, a territory including the city of Florence. Many have thought them to be relations of the Hittites who established an empire in Asia Minor. They formed a governing body in the cities they occupied, and used the earlier people of the land as serfs. The Greeks called them Tyrsenoi, or Tyrrhenoi. They reached the zenith of their power in the sixth century B.C. In the following century a decline set in, and after the third century their history gradually merged into that of Rome.

Their earlier art shows traces of Egyptian, Phœnician and Assyrian influences; later it came under the influence of Greece, but with it all there was an individuality of its own, and we may rightly speak of Etruscan art. This art found a particular expression in its metal work.

A good selection of the products of this art has been brought together in the Etruscan Room. The principal antiquities there came from the Polledrara tomb, near Vulci, a tomb which is dated about 600 B.C. It is evident that some of the articles found there were imported, but others were obviously of local manufacture, especially the bronze work. Elsewhere in the room are a number of Etruscan bronze vessels and instruments, terra-cotta cinerary chests and sarcophagi, Etruscan pottery, and other articles.

In the Etruscan Basement a number of other articles will be found; sarcophagi found in a tomb at Toscanella, one from Tarquinii. The most interesting however are reconstructions of two Etruscan tombs—the Grotto Dipinta, and another from Vulci. The former has facsimiles of the wall-paintings of hippo-camps and dolphins, the latter has also a central sculptured column. Two lions, now inside, originally — flanked the tomb outside.

In the Room of Terra-cottas there is another sarcophagus. It was found at Cervetri. On the cover recline a man and a woman. The man is of strange appearance, the woman is draped. It bears an Etruscan inscription which, however, has not been interpreted.

CHAPTER XIII

VASES FROM GREECE AND ITALY

ONE OF the ways in which the art of Greece, and later of Rome, found expression, was in the shape and decoration of what are collectively termed vases. No less than four rooms in the Museum are occupied by these exhibits which have been gathered from all parts of the Grecian world, from Rome and the outlying parts of the Empire. A casual walk through the rooms gives little indication of the interest which really attaches to them.

Usually the main interest in the works of ancient potters lies in the light such things throw on the contemporary civilizations. In the case of Greece there is the additional feature of the illustration of an artistic development which reached a perfection of shape and pictorial effect which for ages represented the highest phase of the potter's art, and which forms part of the legacy of Greece to the modern world.

The various shapes and styles have names to identify them, but not much purpose would be served by giving the whole of them in detail; they would be more or less meaningless unless accompanied by an outline illustration. A few of the more important are—

- (a) AMPHORA—a two handled vase for storing liquids;
- (b) HYDRIA—a pitcher for carrying water;
- (c) KRATER—a wide-mouthed vessel for mixing wine and water;
- (d) OINOCHOE—a jug for pouring wine;
- (e) ALABASTRON—a long, narrow bottle for ointment or perfume.

Each of the four rooms are devoted to a particular form or era of Vases. In the first we may see the products of the potter's art as it was practised in Crete, Cyprus and the sea-coasts in the earliest times of Grecian civilization. Although defined as a "Vase Room" other exhibits showing the origins of art and civilization are displayed, such as weapons and utensils in stone, metal, glass and bone. They are generally of the pre-historic period.

The primitive pottery of Greece was moulded by hand, and usually had no painted ornamentation, though colour was developed in firing. Its decoration depended upon incisions or impressions made in the clay. As the art developed, form and decoration improved, and by the time termed "Middle-Minoan" some beautiful work was produced, this is particularly noticeable in the Vases, etc., from Knossos in Crete—the home of Minos and the place of the Labrynth.

The Mycenaean Age succeeded the Minoan, and takes its name from Mycenae. The Vases of this type are distinguished by their peculiar shapes and style of decoration, though later on they became conventional. Animal and human forms, however, begin to appear and indicate that a greater mastery of the decorative art had been achieved.

As the classic age of Greece approached new forms were adopted, a geometric style of ornamentation was introduced, and the designs became more elaborate.

So far as Italy is concerned the earliest Vases were produced prior to the rise of the Etruscans. They are of a style local to Italy, little influenced by Greece.

In the Second Vase Room it will be seen that native talent modified the general type and produced styles peculiar to each locality. The predominating style was that of black figures on a red ground, a type mainly associated with Athens.

The art of producing coloured designs arose in various centres. Progress is clearly perceptible; there is a freedom and energy quite missing from earlier examples. The method of manufacture was to prepare an orange-red clay for the Vase and to draw upon it the intended design or picture with a dense varnish of varying colours. Smaller details

were then drawn in the varnish by means of a sharp point. Later on designs in white were introduced, also purple. It will be evident that the possibilities of artistic effect were greatly increased by these introductions, and even a cursory examination of the contents of the room will show that this was actually achieved. The pictures represent incidents from the myths and legends of Greece.

About this time Vases began to bear the signature of the potter. Sometimes two names are given, those of the potter and the painter. Collectors of modern porcelain of special makes, such as Crown Derby, Royal Worcester, etc., will see here an early example of a practice still carried out. Some of the designs are excellently rendered and repay examination.

In the Third Room we pass to the Red figure class of pottery. The design is formed by the ground colour of the Vase, black varnish being used to block out the rest of the space. Internal details were drawn with fine lines of the varnish. The drawing became more free, and old conventional ways were abandoned. As in the previous room, many of the Vases bear the signature of the artist; in others the painter's name. There is also in this room a collection of Athenian Vases painted in outline on a white ground. Some of them were made for the purpose of offerings at the tombs. These were termed *lekythi* and they bear "figures for the dead," at least so Aristophanes termed them. The drawings are excellent; and frequently illustrate incidents in the Grecian myths.

The Fourth Room Vases are of later date and illustrate the more florid styles that succeeded the chaste designs of the past. Many are of Italian make. A still greater freedom of drawing is indicated but there is less definiteness and the subjects are of less interest, relating often to the more trivial things of life, a woman at her toilet, banquets, and the comic stage. A group of Panathenaic Vases is particularly interesting; they may be linked up with a similar collection in the Third Room.

The Panathenaic Festival was the most famous of all Athenian festivals. It was held in honour of the goddess Athena, and though originally of a religious character it included

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horse and chariot races, gymnastic sports, torch races and musical contests. It was, it will be remembered, the great procession of this festival that was represented by the frieze of the Parthenon. It sounds quite modern to read that among the prizes offered to the victors were Vases, or Cups of Terra-cotta. They bore upon them the representation of the goddess Athena, and an inscription "I am one of the prizes from Athens." On the other side were pictures of subjects connected with the games. An early specimen is in the Third Room, the "Burgon Vase"; others are with it and yet more in the Fourth Room. The pictures include javelin-throwing, boxing, wrestling, running, and a four-horse chariot.

CHAPTER XIV

BRONZES, TERRA-COTTAS, AND GOLD AND SILVER ORNAMENTS

ADJOINING the Vase Rooms is the Bronze Room, a name which sufficiently indicates the nature of its contents. It might have been imagined that a country like Greece would have produced much more bronze work than is to be seen in the Museum and other similar collections. But bronze was sufficiently valuable to be worth carrying away when a town was sacked, and it was, therefore, only when a place was destroyed and its temples and houses burned that such articles were allowed to remain to reward the modern seeker for the relics of the past.

The principal objects are statuettes, vases, lamps and domestic articles. Generally, the decoration is by way of relief, sometimes produced by casting the metal in moulds and finished by tool work on the surface, but more often by *repoussé* work, that is, the design was beaten out from the back of the metal.

An examination of the room will show that quite a number of the bronzes are of Etruscan manufacture. It has been pointed out that Etruscan art found its principal expression in metal work, and it is evident that they developed quite an export business in the products of the art.

The terra-cottas (baked clays) are less interesting to the general visitor, though some of them have considerable artistic merit. Moreover, they represent a production of Greek and Roman art, and therefore rightly find a place in any attempt to display the culture of the two peoples.

Three methods were adopted in making terra-cottas: (1) Figures were roughly modelled in soft clay just as children make models with plasticene or other similar substance;

(2) others were made of clay and then worked upon by the artist just as a sculptor works upon stone or metal to produce his statuary. These are somewhat rare; (3) In this case the figures were made in moulds of burnt clay.

The principal example of terra-cotta work in the room is the sarcophagus to which reference was made in the chapter dealing with the Etruscans (chap. XII). Another sarcophagus in the room dates from the second century B.C.

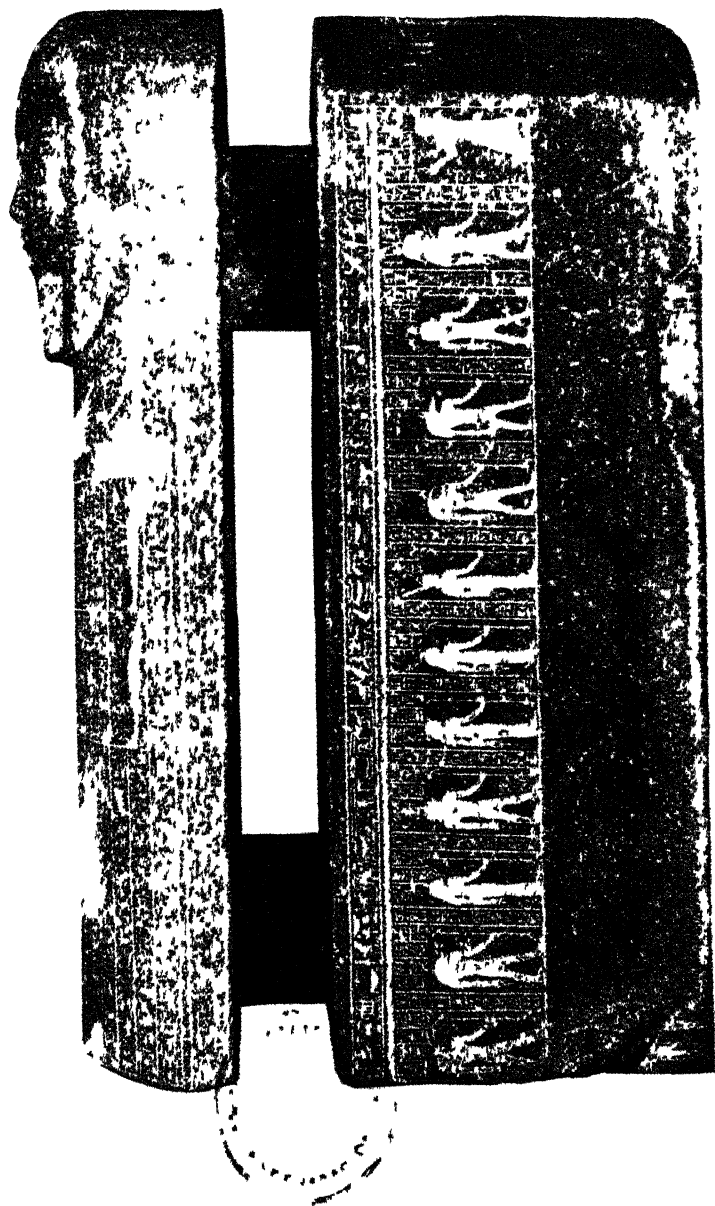
The artistic level of many of the things is very high, and the amount of detail possible is particularly noticeable.

The last phase of Greek and Roman art to which it is necessary to refer is that art as it was applied to gold, silver and gems. These will be found in the Room of Gold Ornaments and Gems.

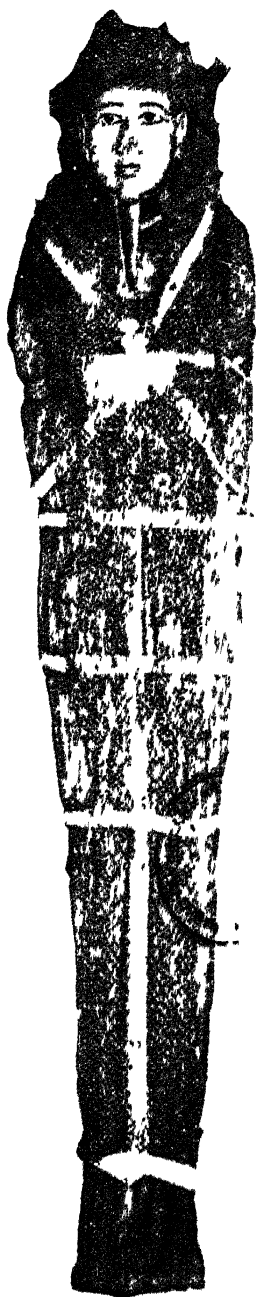
The principal exhibits in the room are, of course, those of gold ornaments. The earliest date from 1500 to 1100 B.C.; they were discovered in Crete. They cannot be compared to the extraordinary treasure discovered by Dr. Schliemann at Mycenae and elsewhere, but they are extremely interesting as showing the wealth of those early days and the artistic accomplishments of the workers. There are diadems, pendants, pins and rings. The arrangement of the cases is, as closely as possible, chronological, so that the development of the art may be followed as it was practised in the various centres of Greece. There are archaic Etruscan ornaments, then Greek at the period of the greatest attainments. After that, though there was a decline in the work, precious stones and pearls were used to add to the beauty of the gold.

Silver plate and ornaments follow; then a series of engraved gems. Silver readily oxidises when exposed to damp and for this reason the exhibits in this metal are comparatively few. The gems on view represent most of the stages of the art of gem-engraving from early times; they are principally intaglios, cameos, and scarabs. Intaglios have, as the name implies, the design cut in below the surface; cameos have the design in relief, whilst the scarabs are of both kinds.

As the stones to be engraved were harder than the metal tools available, it may be wondered how these engravings



GRANITE SARCOPHAGUS OF Nṯ-ḲṚ, A PRINCE CHANCER AND SCRIBE OF AMON RA
Left h. Museum



MUMMY
With Blue Por-
celain Beadwork
etc of an Egyptian
Priest

(See page 106)

were done. Sometimes a splinter of a diamond was set in a metal pencil; sometimes dust of diamonds, or emery mixed with oil, was applied to the surface by means of a tool or a revolving drill or wheel.

The use of the scarab tells of the influence of Egypt in the early days of Greece. The scarab was an Egyptian beetle, the representative of creative power; it was therefore a religious emblem, but apparently it was only for use as a signet that it was adopted by the Greeks.

To many the most interesting of the engraved gems will be a number of Roman portraits; there are representations of the Julian and Claudian Imperial families, a bust of Augustus wearing the aegis; and a number of others from the time of Tiberius onwards.

To complete the tale reference must be made to "pastes." "Paste diamonds" are well-known to-day as substitutes for the real thing. They are no modern invention. As signet rings became more common and were used for sealing purposes, those who could not afford to pay for real gems looked around for a substitute. A demand will usually secure a supply, and "artists" soon provided glass replicas of gems. They were made in clay moulds, and reproduced the appearance and designs of the real gems. In the eighteenth century one James Tassie published a series of "pastes" representing various gems in public and private collections. They are to be seen in the Museum, and it will be interesting to compare them with the products of Italian artists in paste in the days of long ago.

CHAPTER XV

THE EGYPTIAN COLLECTIONS. EGYPT AND THE EGYPTIANS

THE EGYPTIAN GALLERIES are among the most popular portions of the British Museum, and they contain some of the first antiquities which came into the possession of the Trustees.

The reason for the popularity is not far to seek. Egypt has long exercised a fascination on peoples of the West. Its pyramids and sphinxes, its gigantic temples and lofty obelisks, its wonderful history, all help to cast a glamour over the land, and lend a unique interest to the galleries which contain so much from the land of the Pharaohs.

The Egyptian antiquities will be found in the Sculpture Gallery on the ground floor and in a series of rooms on the upper floor. In view of this, and the fact that so many things in different rooms affect the same period of history, or the same aspect of Egyptian life, it will be desirable to give a general sketch of Egypt and its history so that the visitor may better appreciate the lessons of the exhibits.

Egypt is the country of the Nile. The Nile is unique among rivers in that it waters an extremely narrow territory. From Khartoum to the sea it receives no tributaries save the Atbara, a rapidly flowing river from Abyssinia. On each side is desert, so that actually Egypt is a long narrow strip of country alongside the Nile, bounded on the east and west by desert.

A peculiarity of Egypt is that rain rarely falls there. Unless, therefore, some means existed of watering the land it would be a dry and arid country, whereas, as a matter of fact, it is one of the most productive countries in the world. This is brought about by the overflowing of the river each year. By this means the necessary moisture is provided, and the

land is improved for cultivation. As the waters spread in the time of the inundation they deposit fine particles of earth which they contain, and thus cause a constant addition of rich alluvium which leads to bountiful harvests.

It is not to be wondered at, therefore, that the old Egyptians made the Nile into a god—the god Hapi, called in earlier times Hep-ur, the great Hep.

Strangely enough in a land where images and representations of the gods abound, very few figures of this god are found. In a hymn to the Nile-god it is declared “he is not to be seen in inscribed shrines, there is no habitation large enough to contain him, and thou canst not make images of him in thy heart.” Although the British Museum has a remarkably fine collection of figures of Egyptian gods, it has only two of the god Hapi.

Egypt has always been divided into sections—the Land of the South and the Land of the North. The Land of the South is Upper Egypt, from Cairo southward; the Land of the North is, practically, the Delta. During the times of Egypt’s greatness the two lands were united under one sovereign, but in times of decline it was divided and two lines of kings reigned concurrently. This fact makes the chronology of the land somewhat difficult, and authorities vary considerably as to the dates to be assigned to the earlier memorials of the country.

The earliest time of which anything definite can be said is the period of the First Dynasty of Kings. Menes was the founder of this dynasty, and he reigned over both North and South. During the years covered by the three first Dynasties civilization made great strides in the land. Brick was introduced for buildings, stone-built tombs were adopted, and the hieroglyphic writing came into use. It was the beginning of the historic period in Egypt.

The Fourth Dynasty saw the building of the early Pyramids and the production of bas-reliefs, sculptures, and wall-paintings, which, for fidelity to nature, and delicacy of execution, were never surpassed in the land. Trade expanded and the peninsula of Sinai and the Soudan were exploited by the Egyptian kings.

The Fifth and Sixth Dynasties maintained the progress made under the Fourth. Then followed a series of comparatively unimportant Dynasties, and it is not until the Twelfth that any great progress took place.

The Twelfth Dynasty which reigned at Thebes introduced what is described as the Middle Empire. The greatest king of the Dynasty was Senusret III. The Dynasty was long and prosperous, and art, sculpture, and literature flourished. The art had a definite tendency towards increased realism.

From the Thirteenth to the Seventeenth Dynasties, except at very rare intervals, a king of the North and a king of the South reigned at the same time, neither being sufficiently strong to make himself master of the whole country. So far as can be gathered the kings who reigned at Thebes, the Southern Kingdom, gradually lost power, whilst Northern Egypt fell into the hands of the nomad Semites who came in from the north-east, and established the Dynasties known as the Shepherd Kings, the Hyksos. It does not appear that there was a Hyksos conquest of Egypt, but rather that, as the numbers of the Semites increased, power fell into their hands, and they were able to take possession of the throne of Lower (Northern) Egypt. They adopted the manners and customs of the native Egyptians, including their language and religion.

Contemporary with some of the Hyksos kings, the kings of the South reigned at Thebes and carried on a war against the foreign dynasty of the North. Eventually they felt themselves strong enough to throw off the foreign yoke. In this they were assisted by the priesthood of Amon Ra, the principal god of Egypt, and finally the native race triumphed and the Hyksos kings were expelled.

The Dynasty which followed was the Eighteenth, and under it Egypt attained to its greatest power. Under a series of great kings the Egyptians turned the tables on the tribes of the Desert and of Syria, and a great empire was established in the latter country. It was likewise a time of great building activity, for success abroad meant prosperity at home. Trade flourished, and every encouragement was given to secure the

best possible development in the arts and sciences of the day. It was Egypt's golden era.

The greatest king of the Dynasty was Tuthmosis III, who carried the Egyptian arms through Palestine, Syria, and Western Asia, and in his later years through the Soudan. He was a great builder, and either repaired, rebuilt, or enlarged the temples of the principal gods of Egypt. Cleopatra's Needle, now on the Thames Embankment, is one of the memorials of his reign. His immediate successors managed to keep up the Egyptian dominion in Asia, but under Amenhetep III the first step in the events which led to the rapid decline took place. He frequently visited Western Asia and formed matrimonial alliances with various petty kingdoms there. His reign was long and prosperous, but his son Amenhetep IV frittered away all the glory that his forefathers had gathered around the Egyptian name.

He was the son of Amenhetep III and his Queen Teie. From his mother's influence, presumably, he renounced the orthodox worship of Amon-Ra, and embraced the religion of Aten, the Solar disk. He forsook Thebes and established a new capital on the east bank of the Nile at a place known as Tel-el-Amarna. He adopted the name of Akh-en-Aten in honour of his new god. It was not a new religion, the rites and ceremonies had been carried on for centuries. The great feature of the religion as adopted by Akh-en-Aten was its exclusive character, for it declared that Aten was the sole creator of the universe, and denied the existence of any other god.

For Egypt the change of religion was disastrous. The priests of Amon, sullen and dissatisfied, bided their time. Akh-en-Aten was so completely given up to the worship of his god, that he neglected the duties of state. Asia rebelled and strove for independence. The best evidence we have for the times is that of the Tel-el-Amarna tablets, a series of despatches between various kings and governors of countries, provinces and towns in Western Asia and Amenhetep III and IV. They tell of a failing cause, of the loss of an empire—a strange result of a change of religion by an Egyptian king. The tablets are in the Assyrian Section of the Museum.

The Dynasty was fast failing, though in the strange whirligig of circumstances Tut-ankh-Amon, the still weaker successor of Akh-en-Aten, is to-day one of the best known kings of the Eighteenth Dynasty. It was, however, not the circumstances of his life, but the sensational discovery of his tomb, that gave him posthumous fame.

The Nineteenth Dynasty did much to restore the prestige of Egypt; it included such kings as Seti I and Rameses II. Both were great builders. The latter reigned sixty-seven years and was a warrior as well as a builder. Rameses invaded Syria, and in a desperate conflict with the Hittites, re-established the Egyptian dominion over Syria south of Beyrout. He has recorded his prowess, but it was by a treaty of peace, not by a crushing victory, that the war was brought to an end. As a builder Rameses did much, but unfortunately he was also in the habit of placing his name on the works of his predecessors. If he undertook even a small repair to a temple his name was inscribed on every prominent part of the building. It was a strange weakness for a great builder, for he built temples, completed the Hall of Columns at Karnak, rebuilt the city of Tanis, founded the city of Pithom (Exod. i, 11), and carried on building operations in every important city of Egypt.

Rameses was succeeded by Merenptah, supposed by some to be the Pharaoh of the Exodus, and the Dynasty closed in anarchy. There then arose a series of kings rejoicing in the name of Rameses. The first, Rameses III, re-established the kingdom, delivered Egypt from a confederation of Mediterranean peoples and founded peace, security and prosperity in the land. But the old vigour had departed, and with it the old supremacy in Art. The monuments of the Twentieth Dynasty are coarse and lack finish.

From this point Egypt's history is mainly one of decline. The Twenty-first Dynasty is of little importance. The declining power is marked by the removal of royal mummies from one place to another to ensure their safety from robbers, and the period closed in the transfer of sovereignty to a Libyan dynasty under Shashanq, the Shishak of the Bible, who

established the Twenty-second Dynasty. But the fortunes of Egypt could not be revived for any long time. The Twenty-fifth Dynasty included Shabak, probably the So, and Taharqa, the Tirhakah of the Hebrew Scriptures. Assyria was now the dominant power in the world, and under such kings as Esarhaddon and Ashur-bani-pal defeated the Egyptian armies and imposed governors upon the Egyptians.

A slight revival occurred under the Twenty-sixth Dynasty, when with the aid of Greek mercenaries, the Assyrians were defeated. Nekau, the Necho who fought with Josiah of Judah, was a king of this Dynasty, but he met with a crushing defeat at the hands of Nebuchadnezzar, and Babylon became the paramount power. Pharaoh Hophra as he is called (Uahib-Ra) enjoyed a period of prosperity by revived trade with Greece, a prosperity which continued during the reign of his successor. During this Dynasty there was a revival of art and learning; the reliefs and statues of the Early Empire being used as models by the painters and sculptors of the day. This revival, however, only marked the end of Egyptian rulership, for the Dynasties which followed were mainly of foreign origin. The rulership of Egypt by Egyptians was practically over.

The Twenty-seventh Dynasty was Persian (including Darius, Hystaspes, Xerxes, Artaxerxes). Three unimportant Dynasties followed, then again the Persians conquered the land, to be succeeded by the Greeks under Alexander the Great. On his death Egypt was ruled by the Ptolemies. They were Greeks, and Greek became the language of the Court, though the priests still used the old Hieroglyphs, a fact which proved to be of great importance when moderns began to be interested in the old records of Egypt. Sixteen Ptolemies in succession ascended the throne of the Pharaohs, after which Egypt became a province of the Roman Empire.

Under Rome Egypt was at first treated like any other province ruled over by a prefect. Later, the Roman Emperors adopted Egyptian titles, and caused their names to be represented in cartouches just as the Egyptian Pharaohs had done. Egypt became a part of the Mohammedan World in A.D. 640.

(A) EGYPTIAN SCULPTURES

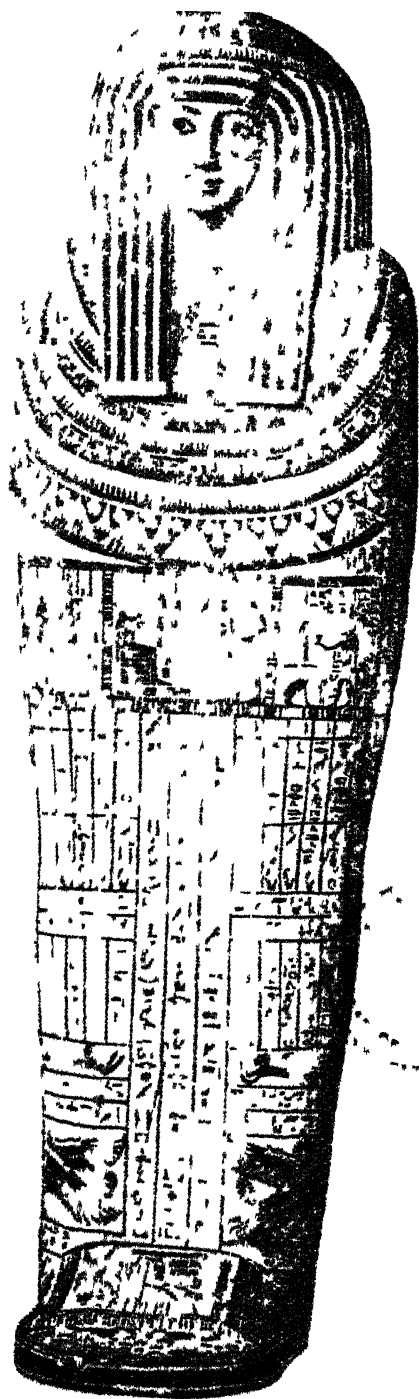
THE SOMEWHAT long outline of Egyptian history which has been given is helpful to a proper appreciation of the very fine collection of Egyptian Statuary which is to be seen in the British Museum. It goes back to the very early Dynasties and includes exhibits right up to the Christian period. The sculptures are on the ground floor in the Northern and Southern Egyptian Galleries, which are separated from each other by the Egyptian Central Saloon; at the end of the Northern Gallery there is a Vestibule in which a number of archaic Egyptian Sculptures are kept.

As far as possible the various monuments, etc., are arranged chronologically, but it is impossible for this to be carried out in every case, and occasionally it will be found that a statue or a stele is out of order. However, it may be taken that the monuments of the Ancient Empire are in the Vestibule; those of the Middle Empire in the Northern Gallery and Central Saloon; the New Empire and subsequent eras are represented in the Southern Gallery.

It would be impossible to refer to any large proportion of the exhibits in either of the rooms, nor would any purpose be served by so doing. Detailed Guides are published by the Trustees; all we need to do is to notice some of the things which illustrate the history as outlined.

Of the First Dynasty nothing can be said here, but a few memorials of the Second and Third Dynasties will be found in the Vestibule. They are naturally archaic, but they prepare us for the later developments in Egyptian art, and indicate the ancient character of some of the religious ideas held by the Egyptians of later times.

The Fourth Dynasty included the Pyramid builders and a few memorials of these buildings will be found in the Vestibule; they include some casing stones from the Great Pyramid; a portion of the uraeus, or serpent, and a portion of the beard from the Sphinx near by; and various sepulchral steles. One of the latter commemorates "a royal kinsman" who was connected with the ceremonies performed in the funerary



CONSTITUTIONAL
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(See page 105)



FOWLING SCENE FROM THE WALL OF A LOUR AT THEBES
[British Museum
(See page 111)]

chapel attached to the Great Pyramid; a second refers to another a royal kinsman; who was overseer of the Pyramid of Kha-f-Ra, overseer of the throne of Pharaoh, president of the mysteries and magical ceremonies performed in Kha-f-Ra's Pyramid, priest of Hathor, lady of the Sycamore, and priest of Neith. A third was High Priest of Memphis, High Priest of the cult of Ra, chief libationer, superintendent of the royal storehouses and temple property, royal barge-master, priest of the gods Seker and Tet, clerk of the works in the palace and temples. Evidently there were "pluralists" in those days, and men were ready to take on as many duties as their royal masters would give them.

With the Fifth and succeeding Dynasties we enter upon an unimportant period; the most interesting exhibit will be found in the Assyrian Saloon, where a Mastaba Tomb of the Sixth Dynasty has been reconstructed. Mastabas preceded pyramids as burying-places in Egypt, but pyramids were not for all, hence the "royal kinsman, royal scribe, royal libationer, and counsellor" Ur-iri-en-Ptah, was laid to rest in a mastaba. It will give an excellent idea of what these houses of the dead were like. On each side of the doorway there is a figure of the deceased; above is a limestone slab with an inscription; inside the tomb is decorated on each wall with pictures representing the deceased at home, and at work, also his servants fishing, carpentering, slaughtering cattle, and playing harps and pipes. It is an interesting illustration of manners and customs thousands of years ago.

The Eleventh Dynasty marked the end of the preparation for the Early Empire; the exhibits are mainly sepulchral steles and other articles from the tombs; they breathe a family spirit—a time of quiet before the times that followed. Religion finds considerable expression in offerings to the gods, and sacrifices at funeral feasts.

The great days of the Twelfth Dynasty are well represented. Of Senusret III, its principal king, there are three complete statues, and several portions of statues. One of the latter, after doing service as a memorial of Senusret was adopted by one of the kings of the Twenty-second Dynasty, Osorkon II.

Senusret seems to have been badly treated by his successors, for a red granite slab bearing his name was utilized by Rameses II who had his name cut over a portion of the name of Senusret. Osorkon, however, was evidently addicted to this sort of thing, for a comparison of a cast of a portrait statue of Amenemhet III in the Northern Gallery with the head and a portion of a seated statue in the Southern Gallery, indicates that Osorkon removed the name of Amenemhet from both and inserted his own "Osorkon beloved of Amon, Son of Bast."

With the Eighteenth Dynasty we reach the time of Egypt's greatness and its sudden decline. Amenhetep I and his Queen Aahmes-nefert-ari are well represented by statues, reliefs and steles. Amenhetep wears the crowns of the South and North, an indication that Egypt was one under his reign. But the greatest king of them all was Tuthmosis III, under whom art in the massive reached a great height. In the Northern Gallery is a red granite head, discovered by Belzoni in 1817. It is attributed to Tuthmosis. Some idea of its size may be gained by its measurements: total height, 9 ft. 5 ins.; length of ear, 1 ft. 3½ ins.; length of nose, 11½ ins.; the total weight is over four tons! The left arm and a portion of the leg may be seen near by.

Another colossal statue is the seated one of Tuthmosis III, nine and a half feet high. This also was discovered by Belzoni who could not resist the temptation to perpetuate his own name by inscribing, near the heel of the left foot, the letters BELZONI.

A remarkable series of statues of the goddess Sekh-met is a feature of this Dynasty. There are no less than thirty of them, whole or in parts; they vary in height from 3 ft. 8 ins. to 7 ft. 10 ins. They came, principally, from the Temple of Mut which was built by Amenhetep III. Sekh-met was a goddess who symbolised the fierce heat of the sun, and was the female counterpart of Ptah. Altogether there are over two hundred memorials of the Eighteenth Dynasty in the Sculpture Gallery.

The era of Rameses II and his father Seti is also well illustrated. There are wooden statues, granite, etc., statues,

steles and other memorials, their numbers again testifying to the activities of the time. Only a few can be mentioned. There is a portion of a colossal statue of Rameses, weighing about seven and a quarter tons; the head of a red granite one, a cast of the head of another 8 ft. 9 ins. high. In the Vestibule there is a cast of one of four colossal statues which are seated in front of a temple in Egypt, to commemorate Rameses' victory over the Hittites. He evidently liked the colossal in statuary.

Rameses, as we have seen, was ready to inscribe his name on works of his predecessors, upon the slightest pretext. It is a case of poetic justice to find that our notorious Osorkon II has treated Rameses equally badly. A massive red granite column may be seen containing the names and titles of Rameses II; in several places these have been roughly hammered out and the names and titles of Osorkon cut in their stead.

In the declining fortunes of Egypt art suffered as might be expected. In connection with the Twenty-first Dynasty, however, there is an exhibit of particular interest. It is a Papyrus, inscribed in hieroglyphics with a series of chapters from the Book of the Dead. The title is hardly correct, although in some ways appropriate. The Book of the Dead was a collection of myths, instructions, magical words, and other things necessary for the deceased to know if he desired to pass through all the dangers of the Underworld and obtain the blessing of Osiris. The copy on view was made for Queen Nedjemet, the wife of King Hrihor. The text contains a hymn to Ra when he rises. Adorations to Osiris, a hymn to the setting sun, and the seventeenth chapter of the Book of the Dead. The vignettes, or pictures, will be found interesting. They include pictures of the King and Queen, the judgment of the latter (she being weighed in a pair of scales against the symbol of righteousness), the funeral procession, Nedjemet playing at draughts in the Other World, etc.

Passing by the intervening Dynasties, though often represented by exhibits of great interest, we reach the Twenty-sixth, when, as previously mentioned, Egypt enjoyed a period of revival. Psamatik, the first of the Dynasty, has left a number

of memorials; Uahib-Ra (the Hophra of the book of Jeremiah) is referred to twice. Of small historical value, but interesting for its adventures, is the sarcophagus of Ankh-nes-nefer-ab-Ra, the daughter of Psamatik II, and wife of Aahmes II. The Queen is represented in sculpture outside. Inside, on the cover, is a figure of the goddess Nut. The whole sarcophagus is covered with well cut hieroglyphs of prayers and addresses to the gods. Later the Queen's body was removed and the sarcophagus used for one Amenhetep, a royal Scribe, whose name was inserted in the cartouches of the Queen; all feminine suffixes being altered to masculine, so that the prayers might be suitable for the new occupant. A second-hand sarcophagus seems a rather gruesome idea. It was found in a pit one hundred and twenty-five feet deep, taken to Paris and purchased for the Museum. It weighs about five and three-quarter tons.

There is a medieval ring about the stele recording an Edict of Excommunication against a Sudani sect in the sixth century before Christ. The tenets of the sect appear to have required them to eat their meat raw, and to slay all who cooked their meat before eating it!

Of the later Dynasties there are a number of memorials, but they call for no comment. An exception may be made of the sarcophagus of Nakhtenebef, the Nektanebes of the Greeks. The inside and outside are decorated, the latter is covered with texts and vignettes from the Book of the Dead, referring to the passage of the Sun through the night. The boat of Ra and the boat of Osiris, with their attendant gods, may be seen, also fairy boats containing Ra, the moon, and various gods. The sarcophagus was found in the courtyard of a building at Alexandria, dedicated to Athanasius, where it is said to have been used for some hundreds of years as a bath. To assist in emptying the water twelve holes were drilled through the sides and ends. To such strange uses may ancient houses of the dead be put.

A melancholy interest attaches to the memorials of Nakhthorehbe—the last native king of Egypt. He was the Nektanebos II of Greek historians, and is represented by two

statues (one broken) and two intercolumnar slabs. He was a capable king, but was born too late to save Egypt. With the help of Grecian mercenaries he out-manceuvred the Persian armies, and became a hero to his people. Once again the temples of Egypt were restored and the art of the country revived. The two columns referred to are good illustrations of this artistic revival. But it was only the last flicker. Persia triumphed, and Egypt became a province of the Persian Empire.

Alexander the Great is recalled by a clepsydra, or water clock; it bears his name as king of Egypt. His was a brief career, and the Ptolemaic Dynasty soon followed as already narrated.

Of the Ptolemaic period there are quite a number of memorials. Among the most interesting, and certainly the most useful, are: (1) the cast of a limestone stele of the reign of Ptolemy III, Euergetes I and (2) the Rosetta Stone of the reign of Ptolemy V. Epiphanes. Both of these contain decrees of the priesthood in reference to the kings named. The value of them however lies not in the substance of the decrees, but in the fact that in each case they were recorded in three languages—hieroglyphs, demotic and Greek. It was by a study of such inscriptions that the hieroglyphs of Egypt have been mastered and a flood of light shed upon the history and thought of Egypt for thousands of years. As the visitor to the Museum looks upon this very ordinary looking piece of stone, inscribed some two thousand years ago, he may well be thankful that it was preserved.

The Ptolemies were Greeks, but an examination of the exhibits of their time show that native habits and traditions prevailed. Egyptian gods, Amon-Ra, Osiris, Isis, Horus, Serapis, and others, are constantly mentioned. The names of the monarchs are drawn in Egyptian characters; even the funeral rites remained Egyptian, and the sepulchral steles, of which there are many, are essentially Egyptian in style and wording. It is a remarkable illustration of the triumph of native thoughts and ways over those of a conquering race.

There are a number of memorials of the Roman period. Tiberius Cæsar is referred to, so is Trajan and Marcus Aurelius. Even then Egyptian thought conquered foreign influences, and Roman Emperors rebuilt temples to Egyptian gods, and made offerings to them.

With the advent of Christianity, the influence of Egyptian thought waned, and new ideas appear in the inscriptions. Greek takes the place of hieroglyphs, and though old names survived, the new theology triumphed. An example may be seen in a sepulchral stele of Isis, with a prayer addressed to "the God of spirits" asking that the deceased may find rest with Abraham, Isaac, and Jacob. New forms appear; the cross and the crown, vine leaves and the dove. Still later invocations to various heroes of the Jewish and Christian peoples occur,—Jeremiah, Enoch, the Virgin Mary, Michael, Gabriel, Adam and so forth.

A few words as to the formation of the collection may be interesting. It began in the early years of the Museum, and some are reminiscent of the Napoleonic Wars of the opening days of the nineteenth century. The victories of Nelson at the Nile, and Abercrombie in Egypt, brought an end to Napoleon's dream of an Eastern Empire, and part of the terms of capitulation involved the cession to England of all, the Antiquities which the French had collected during their stay in Egypt. Amongst other articles these included the Rosetta Stone. This and other things were presented to the Museum by George III.

From that time onward, by presentation and by purchase, the collection has been increased. When so many have participated in the good work it would be invidious to name any. They include sovereigns of Great Britain and Egypt, the Governments of Egypt and of the Soudan, private collectors and Societies like the Egypt Exploration Fund. To one and all are thanks due, for it is only by the accretion of all the evidence available, that the full story of the past has been, or is being, regained.

(B) MUMMIES, MUMMY CASES, ETC.

To the majority of visitors the outstanding memory of the Egyptian Galleries will be the Mummies and various things associated with them. There is a weird fascination about these remains of long dead people which have survived the vicissitudes of centuries and millennia, and now form a centre of attraction for youth and age of a very different civilization from that in which they lived and moved.

To the early Egyptian the preservation of his body after death was a matter of prime importance. According to his religious teachers he was constituted of a remarkable number of parts. He had a khat, or body, which by mummification and ceremonies became a sahu, or glorified body. He had also a ka, or double; an ab, or heart; a sekhem, or vital power; a khu, his mental and spiritual attributes; a bai, or soul; and a khaibit, or shadow. The eternal welfare of this multiplicity of parts depended upon the existence of the body, for if the Ka or Ba could not find the body, it would remain in a disembodied state, presumably a sort of homeless wanderer, if it did not cease to exist at all. At any rate, and at any cost, the body must be preserved. To this fact we owe an enormous amount of our information about Egypt and the Egyptians, for gradually to the act of mummification, various rites and ceremonies were added and the Book of the Dead was prepared.

In the most primitive times an exactly opposite idea prevailed. Then the dead were decapitated and dismembered so that they might be unable to revisit the places where they had lived. Apparently in those days the survivors were afraid that they might return and eat the food which they needed for themselves!

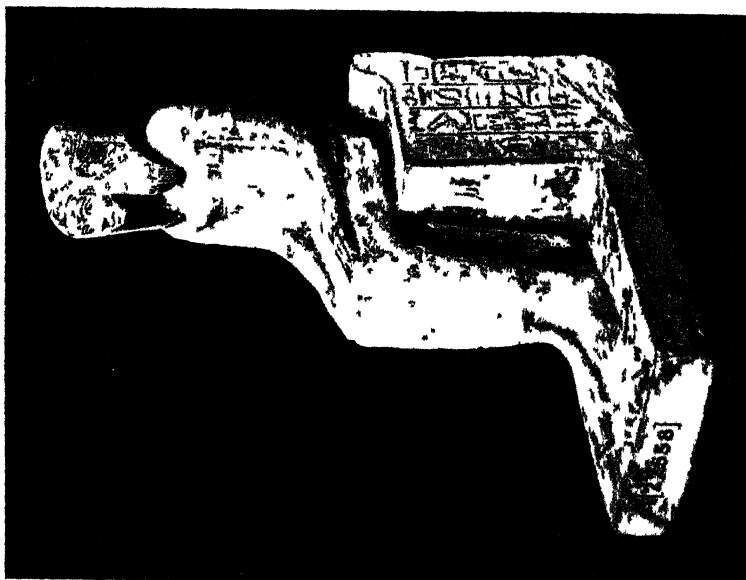
When the idea was first introduced that the body must be preserved, the method adopted was a very primitive one. The body was eviscerated, and treated with oil of bitumen or some other preservative liquid, either by immersion or rubbing, or by rubbing it with salt. It was then deposited in a crouching position in the tomb which had been prepared for it, and

with it were placed flint knives and implements, and pots containing funeral offerings. There was evidently an idea of a future life, vague and shadowy though it may have been.

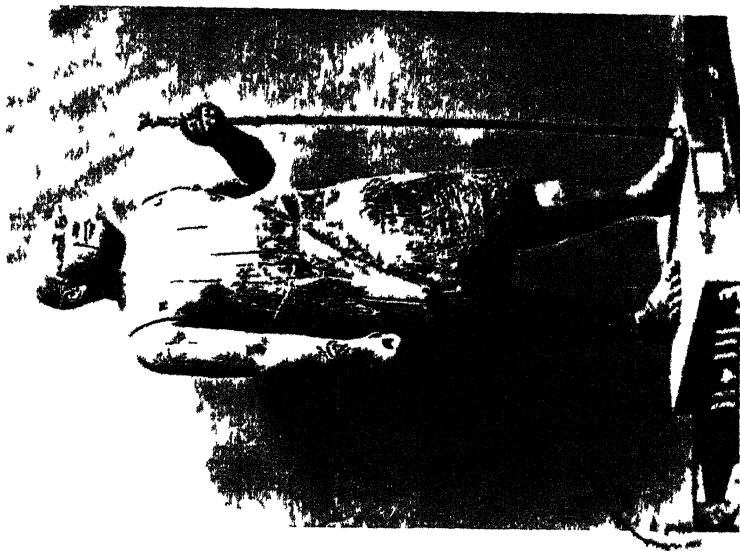
An example of this kind of burial may be seen in a pre-Dynastic grave and its contents which are on view. There we may look at one who lived thousands of years ago. He was fair-skinned, and had light hair; his tapering fingers seem to suggest that he was not accustomed to heavy manual labour. Maybe he was a chief of some tribe. We cannot but wonder who he was, and what he did. It is strange to reflect that once he was a living being, with human passions and prejudices, that he had aims in life, ambitions, hopes and fears. And now there he lies to be gazed at by the multitudes who walk through the galleries of the British Museum.

As the idea of the necessity of bodily preservation became more definite the methods improved, and more and more care was taken in the process. In the days of Herodotus three methods were practised. In the first, the brains and viscerae were removed from the body, which was washed with palm wine and sprinkled with spices. It was then steeped in a solution of salt or soda, after which it was dried and anointed with sweet smelling unguents. Then it was swathed with linen strips, so arranged and padded as to give the body the traditional form of the god Osiris. Amulets were inserted and priestly formula pronounced; the name of the deceased was usually written on one of the outer coverings. A cheaper method involved the dissolving of the flesh by means of a preparation of soda, so that nothing remained but skin and bones, or, even more cheaply, the body was steeped in the soda solution.

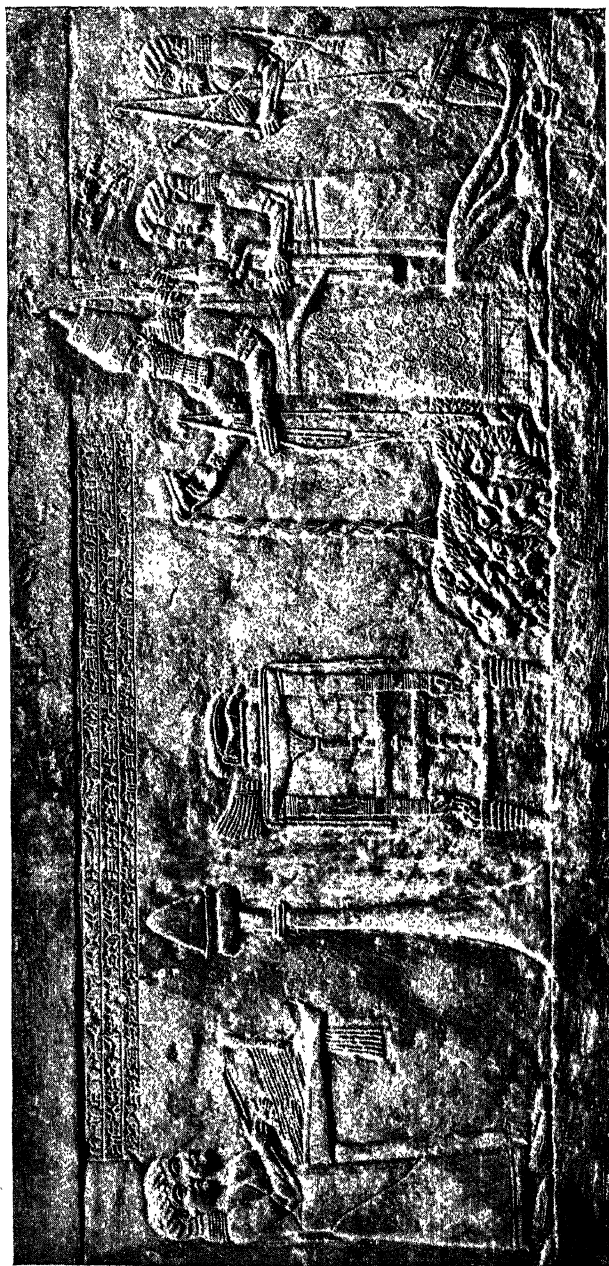
Under the later Dynasties the mummies were placed in cartonnage cases, made of from twenty to forty layers of linen tightly pressed and glued together, modelled to the shape of the dead person. It was then decorated with figures of the gods and inscriptions. In Roman times painted portraits of the dead were placed over their faces, and papyrus cases were used instead of those made of linen. Whether a cartonnage case was used or not, a coffin was provided, usually of sycamore.



K 7 H 10 m 15 C 7
 IGI IGAIAN PRINCESS TILIA SHIKA



I 7 H 11 C 1
 A COURTIER KA YUI



ASHUR-BANI-PAL POURING A LIBATION OFFERING OVER DEAD LIONS

[British Museum
(See page 124)]

This, too, was decorated, and bore dedications, addresses by the gods to the deceased, and addresses to the gods. In the later years they were painted in gay colours, with pictures of the judgment scenes, scenes of the underworld, and representations of the gods.

In the latest examples of all, the art is decadent; paintings are poor, and the coffin consists of a flat board, bearing a representation of a god, with a cover over it.

In the case of kings and persons of high estate or wealth, a sarcophagus was provided. They were made of granite, basalt, alabaster, etc.; some were quite plain, others were beautifully decorated in relief or intaglio, usually with extracts or scenes from the Book of the Dead.

In the First, Second and Third Egyptian Rooms there are a large number of exhibits illustrating the matters referred to above. The mummies range from the Fourth Dynasty. From this early period have come the remains of the mummy of Menkaura, the builder of the Third Pyramid, together with a fragment of the Sarcophagus, the cover and fragments of the coffin. They were discovered by Col. Howard Vyse when he gained entrance to the Pyramid in 1837. The missing portions were lost when the ship conveying them was wrecked. The inscriptions on the cover reads "(Hail) Osiris, King of the North and South, Menkaura, living for ever, born of heaven, conceived of Nut, heir of Seb, his beloved. Spreadeth she thy mother Nut over thee in her name of 'mystery of heaven,' she granteth that thou mayest exist as a god without thy foes, O king of the North and South, Menkaura, living for ever."

An examination of the various mummies will show the development, and later, the falling off, in the process of mummification. They represent the art as it was practised under various dynasties from the Fourth onwards, and also the methods of binding, of ornamentation and writing that were used. They are also interesting as showing the various personages to whom the more careful methods were applied, for in addition to a king, there are mummies of temple officials, priests, priestesses, scribes, officials of the palace, a prophet, etc.

The cartonnage cases, coffins, and other accessories of the burial customs of the Egyptians are also there. Gruesome as they seem in some respects, they are of great interest, and have done much to re-create not merely the history of the past, but the spirit of the times in which the people lived—a far more important factor in our endeavours to understand the past.

Before leaving the matter of Mummies and the burial customs, two or three other items demand attention.

Reference has been made to the linen swathings which were used. Egyptian linen has always been famous. It was part of the merchandise traded in by Solomon the Great, "fine linen with brodered work from Egypt" was a prominent article of the merchandise of Tyre. It was made from flax, and was of varying thickness. Sometimes it was woven into large sheets, several feet square. Egyptian linen weavers attained to such skill that no less than 540 threads have been counted in the warp and 110 in the woof of one square inch! A fine collection may be seen in the Egyptian Rooms, where there are also exhibited the reels, spindles, spindle whorls, and carding instruments used in its manufacture. Some of them are deserving of special attention for their fineness and decoration.

Another peculiarity in Egyptian burial customs was the placing of Ushabti figures in the tomb. The Egyptians believed that those who were sufficiently righteous, or who could remember all the necessary magical formulas, to get into the kingdom of Osiris, would find employment in the cultivation of the Maat, wheat, on which they and Osiris would live. Such cultivation involved labour, and as work in Egypt was performed largely by the *corvée*, that is forced labour, so it would be in the lands of Osiris. Now the upper-class Egyptian had no desire to do such work in the hereafter any more than he did in his earthly domain, and so a means must be provided whereby he could avoid it. This was done by the use of Ushabti figures. The exact meaning of the word is unknown, but the use of the figures is apparent. They are made of wood, stone, porcelain, metal, etc., and were supposed

to carry digging tools. When the deceased was called upon in the Elysian fields to take his part in digging the land, or carrying water, the Ushabti figure was supposed to answer "Verily, I am there, wheresoever thou mayest speak," and then, provided the right magical words had been spoken in a correct tone of voice, the figure would change to a full-grown man with the necessary implements available for field labour.

The number of such figures provided in individual tombs varied; Seti I had no less than seven hundred buried with him. Others had less, but still quite a number. Consequently the Museum has a wonderful collection of them, said to be unrivalled, covering the period about 2600 B.C. to 600 B.C.

Another kind of figure supposed to possess great virtue in relation to the dead was that known as Ptah-Socharis-Osiris (Ptah-Seker-Osar). Ptah was the Creator, Socharis the god of the Underworld, and Osiris the judge. By uniting these into a trinity, there was provided a god who was Lord of Heaven, Earth and the Other World. The figures were usually provided with two cavities, in one of which a small portion of the body of the deceased was placed, and in the other a piece of papyrus bearing prayers. Thus the deceased was guarded in death as well as provided with labour in the life beyond.

Reference has been made to the use of amulets or charms in connection with the preparation of the mummies. They were not only put in the wrappings, or on the deceased, but were also placed in the tomb. Usually they were made of stone, and include the scarab, or beetle, the symbol of the god Kheperi; the heart, the seat of life; the girdle of Isis; the Tet, the meaning and origin of which is unknown; the papyrus sceptre, which represented strength and virility; the human headed hawk, which ensured the reunion of body, soul and spirit at will; the utchat, typifying the strength and power of the Eye of Horus or Ra; the ankh, the symbol of life; the frog, which represented teeming life and resurrection; and a number of others. Sometimes all of these amulets were placed in one tomb or on a single body. In the Fourth Room a collection will be found and an indication how they were placed on the mummy.

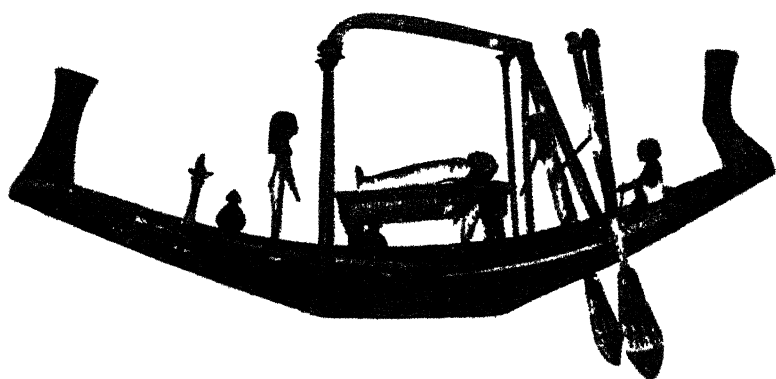
There was yet one other class of amulets represented by figures of gods, goddesses and sacred animals; these were worn as pendants during life or placed among the swathings of mummies at death.

By reason of their remarkable numbers scarabs deserve a little consideration. They are of various sizes, a few are really gigantic for a representation of a beetle; one such will be found in the Egyptian (Sculpture) Gallery. Generally they are of small size, as becomes an amulet. Usually the scarab has a hole through it like a bead, as if it were intended to be strung; even when used, as they sometimes were, for signet rings, the hole was provided and a metal wire passed through to secure it to the ring. Some have no perforation, but the fact that such a provision was usual may be taken to show that, though they are so constantly associated with the dead, they were originally intended for the living, and were used as seals.

The bases of the scarabs are inscribed with prayers, with names of kings and others. Later on they became very common and seem to have been used as souvenirs. Many bear the inscription "A good coming to Karnak," in fact across the river from Karnak enormous quantities were found, many on strings as if they had been exhibited for sale at some old Egyptian Fair. They were "mascots," bringing good luck to the possessors. Generally speaking these were not inscribed with either names or wishes. Perhaps these were a cheap variety, for sale to pilgrims.

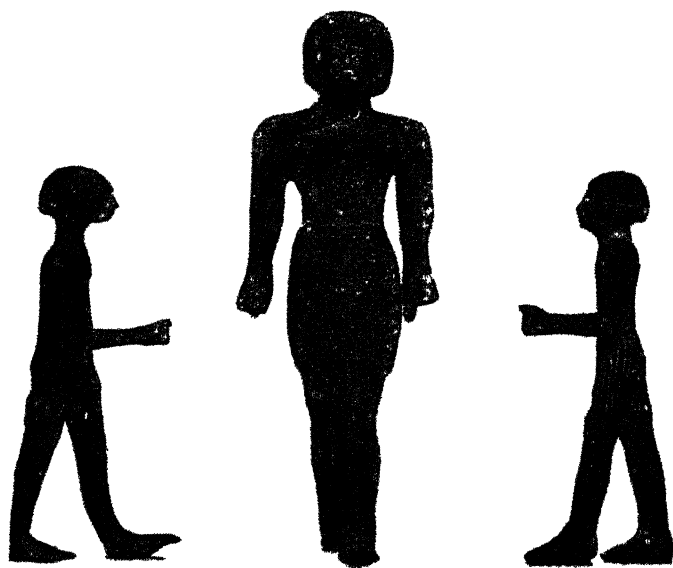
Colours and designs varied at different times, and various materials were used for them. They continued to be made down to Ptolemaic times, and the use travelled far beyond Egypt. They were imported into Greece, were copied by Phoenicians, and are found in Mesopotamia. A large collection may be seen in the Fourth Egyptian Room.

Before we leave the subject of mummies, and cognate matters, one other thing should be mentioned. It was pointed out that when bodies were mummified the viscera were removed from the bodies. They were not destroyed but preserved. They were first cleansed, wrapped in linen with salt and spices,



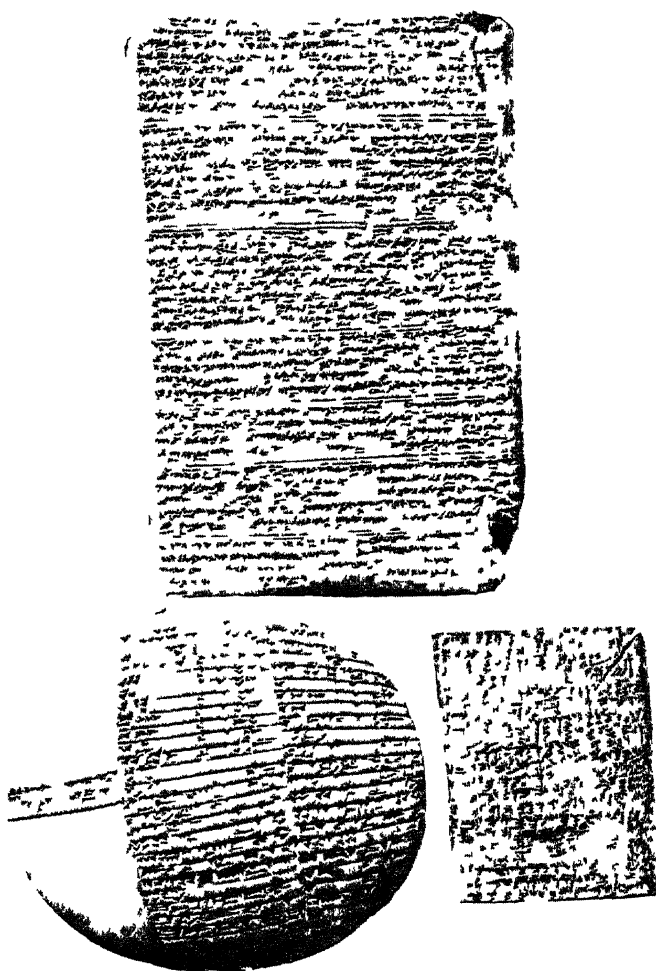
FUNERARY BOAT AND FIGURINES

British Museum



GROUP OF EGYPTIAN BRONZE FIGURES

British Museum



CUNEIFORM TABLETS

and then placed in four receptacles called Canopic Jars. Each jar was dedicated to one of the sons of the god Horus, and each was provided with a lid made in the shape of the head of the deity to whom it was dedicated. In the first (Mesthi, man-headed), were placed the stomach and large intestines; in the second (Hapi, dog-headed) the small intestines; in the third (Duamutef, jackal-headed) the lungs and heart; and in the fourth (Qebhsneuf, hawk-headed) the liver and gall bladder. The jars were placed in the tomb with the mummy. It seems a weird custom, like most others associated with Egyptian burial arrangements. A number of these jars may be seen together with the boxes in which they were placed.

From death to judgment and the future life is a natural movement of thought. It is therefore fitting that on the walls of the Egyptian Rooms the Authorities of the British Museum have reproduced a number of scenes and figures, some of which have a direct bearing on the ideas of the Ancient Egyptians in relation to death, judgment, and eternity.

(C) MISCELLANEOUS EXHIBITS FROM EGYPT

IN DEALING with matters connected with the mummies and the burial customs of the Egyptians we have been led to anticipate some of the contents of the other rooms given up to illustrations of Ancient Egyptian life.

We may turn our attention to more general matters, those which had to do with the Egyptian in his daily life. These are found principally in the Fourth, Fifth and Sixth Egyptian Rooms.

In the Fourth there are examples of Wall-paintings from tombs and palaces which illustrate the art of Ancient Egypt, whilst a collection of bowls, vases, jars, etc., of diorite, basalt and other materials ranging from the pre-Dynastic period to Roman times, show the variations in style during thousands of years.

The domestic side of life is represented by models of houses and granaries; furniture; toys and dolls for the children; games for the adults; ornaments for the person, such as neck-

laces and pendants. Another side of life, equally human in its suggestiveness, is illustrated by a collection of sketches for designs, drafts of literary compositions, together with the various articles and things that were used for writing.

A less attractive side of Egyptian life is exemplified in a collection of mummified cats, dogs, a crocodile, and other animals. The cat was a sacred animal, so was the dog. The crocodile was worshipped as the representative on earth of the Nile-god. This worship was very general at certain times and shrines were erected in honour of the deified crocodile.

Egyptian religion is also brought before us in the Fifth Room where there is a large and representative collection of gods, made of bronze, wood, and porcelain. They have been gathered from various temples and tombs, and the collection is thought to be the largest in the world.

In Egypt every district, city, town, and village, possessed a god, with a female counterpart and a son. Among them a few stood out as more important, and received general recognition. The most popular god was undoubtedly Osiris. This god was murdered by his brother, Seb, who hacked the body in pieces. Isis, the wife of Osiris, collected the scattered portions of his body, and Thoth raised him up to renewed life. By reason of this Osiris became the king and judge of the dead, the giver of immortality to man.

Other gods in the collection are the Solar gods. Ra and Kheperi Seb and Nut; Anubis, the dog or jackal-god, the god of the tomb; Ophois, the wolf god, companion of Osiris; Thoth, who created the world by a word; Ptah, who was also associated with creation; Sekhmet, the fire-goddess, the counterpart of Ptah; Imohtep, a deified minister of the Third Dynasty; Bast, the cat-headed goddess of the East; Amon, Mut, and Khons, that is Amon Ra, his female counterpart, and their son; Min, the god of the generative and reproductive powers of nature; Onouris, a god of the underworld; Neith, one of the oldest of Egyptian goddesses, sometimes supposed to be a goddess of war, but by others a personification of the great, primeval watery abyss from which all things sprung; Khnum, the moulder, "builder of men, the maker of the gods,

the Father who was in the beginning." He was a god of pre-Dynastic times.

Somewhat associated with the gods and religion of Egypt are models of the boats that were used to convey the bodies of deceased Egyptians across the Nile to their last resting-place among the mountains of the West. They are of two kinds, one represents the funeral boat as depicted on the monuments, the other the ordinary river boats. In the former the deceased is shown lying on his bier under a canopy, sometimes accompanied by Isis and Nephtys (the wife of Seb), in some cases the rowers are also there. The second kind are larger and belong to the period of the Eleventh and Twelfth Dynasties only.

The provision of model boats in the tombs of the dead is associated with the Egyptian idea of the boat of Ra, the "Boat of millions of years." When the sun sank beneath the horizon Ra was regarded as dead, yet travelling through the underworld to revive on the morrow. In his journeys he was accompanied by the souls of the dead who formed his retinue. By placing boats in the tombs their wants in regard to travel were met, for chapters in the Book of the Dead told them how "to bring along a boat," and how "to sail in the boat of Ra."

With the boats is a collection of funerary stelæ. They show the deceased making offerings to Ra and contain prayers, including one for permission to enter the "Boat of millions of years."

The domestic side of life in Ancient Egypt is illustrated in this room also by terra-cotta models of houses, by bricks (reminiscent of the hard service to which the Israelites were put in the land); sandals and shoes made of wood, leather and papyrus. This last material was put to many uses in Egypt including coffins, though we might imagine it to be quite useless for footwear. Bronze axe heads; artisans' tools of wood, stone, and metal; spindles and other articles for the spinning of linen fabrics, all suggest the everyday life of the community, whilst musical instruments may tell of times of leisure. Ornaments and jewellery also deserve attention.

The Sixth Room contains some of the earliest relics of Egypt. There are Stone Age weapons and implements from the time

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prior to the First Dynasty. They give some idea of the neolithic and archaic periods. With them may be associated some very early pottery and other articles which have been found in the Badhari district in the Eastern Desert, south of Assint. These are the result of a recent expedition of the British Museum to that area. There are also some record tablets of the First and Second Dynasties, so that Early Egypt is well represented in this room.

Pottery has a place and is interestingly arranged to show its development from pre-Dynastic to Roman times and even later.

A personal touch is introduced by a collection of glass, ivory, porcelain, and alabaster tubes and vases to contain salves and paints. Egyptian women used rouge for their faces; a preparation of antimony (stibium or kohl) for eyelids and eyebrows; whilst under the eyes they drew thick lines of paint so that they might appear full and large. Unguents and pomades were in general use, and the housewife kept her toilet-box to contain the necessary articles and preparations.

Finally we come to the literary exhibits in this room. They are of two kinds, secular and religious. Papyrus was the medium on which writing was inscribed, and a number of most interesting papyri are on view. Among them is the "Tale of Two Brothers", a novel of Egyptian life, in which the principal incident is on the lines of the story of Joseph and Potiphar's wife. It is, however, mixed up with many magical incidents, and in this respect differs altogether from the record concerning Joseph.

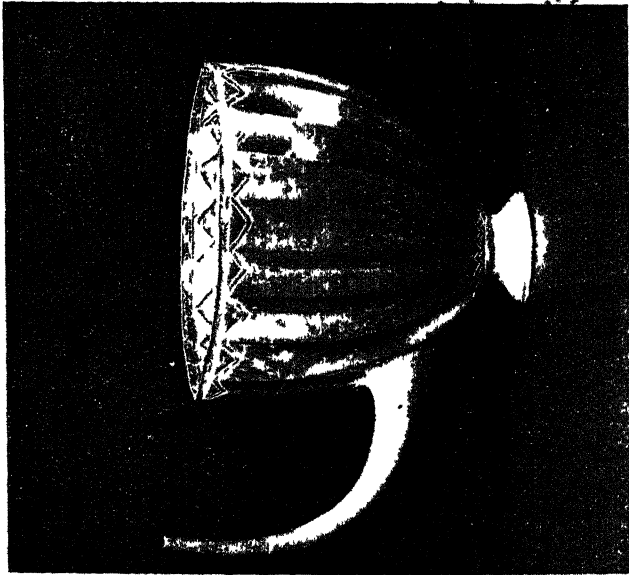
Another papyrus records the campaign of Rameses II against the Hittites. In it Rameses is represented as performing prodigies of valour, fighting single-handed with his foes, and gaining a most wonderful victory. It is evident that the victory was nothing like as sensational as it reads in the papyrus, for it resulted in a treaty in which each side undertook to respect the other party's sphere of influence.

These two are examples of fiction and history, others are magical and legal, and illustrate the many-sided aspects of life in Egypt.

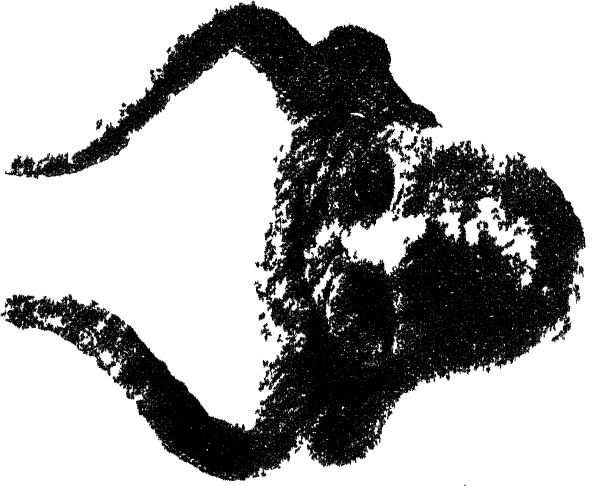


EAGLE HEADED DEITY

(See page 1-1)



British Museum
DISCOVERIES AT UR GOLDEN DRINKING BOWL



British Museum
DISCOVERIES AT UR COPPER HEAD OF A DEVON
(See pages 126 and 127)

The religious literature has to do with the Book of the Dead to which reference has frequently been made. It contained all the instructions a dead man was supposed to require to safely pass the ordeals of his journey to the Hall of Osiris, where he would be welcomed into his eternal home. There are three different recensions of the Book. Generally speaking the dead man was only supplied with extracts from one or other of these recensions. It came to be decorated with vignettes illustrating some of its scenes, and those exhibited show a number of these.

CHAPTER XVI

BABYLONIAN AND ASSYRIAN COLLECTIONS. THE LAND AND THE PEOPLES

BABYLON and Assyria loom large in the early history of the race; they also occupy a considerable space in the National Collection of Antiquities. The Trustees of the British Museum have given a good deal of attention to the area and have been responsible for a number of expeditions to the land for the purpose of excavation. The result of these expeditions, and many benefactions, is seen in the very fine display of Babylonian, Assyrian, and cognate antiquities in the Assyrian, etc., Galleries and Saloons on the ground floor and the Assyrian and Babylonian Rooms on the upper floor.

An examination of the contents of these rooms will be more interesting if we have a general idea of the course of history. Mesopotamia is the "land of the two rivers," the Tigris and the Euphrates, and the early civilizations arose there consequent on the effects of those rivers in producing fertile land suitable for human occupation. It can hardly be said that these two rivers are quite as much to Mesopotamia as the Nile is to Egypt, yet they have done very much to form the land itself and to secure its ancient fertility.

The origins of the land and its peoples lie very far back. The Bible places the Garden of Eden there, and thus makes the land of the two rivers the cradle of the race. The flood is clearly associated with it, for the ark rested on Mount Ararat, away to the north, and the survivors, or their descendants, journeyed to the plain of Shinar and founded the city of Babylon.

The earliest inhabitants are supposed to have been a non-Semitic people. At a very early date a new race appeared,

and settling down in the land, dwelt side by side with the aboriginal inhabitants, developing a civilization, or mode of life, which can be clearly differentiated from that of the earlier people. This took place mainly in Babylonia, the southern portion of the land. Later the new-comers, who were Semitic by race, and are usually termed Sumerians, invaded the northern portion of the land, and settled at Akkad; they have been given the name of Accadians.

In this beginning of things in the lands of Babylonia and Assyria we must not look upon the people as nations in our sense of the word. There was probably some consciousness of identity of race among the Sumerians, but they actually formed a number of what may be called City-states, consisting of the city and a more or less extensive territory outside the city walls. From time to time the ruler of one City-state proved more capable and powerful than his fellow-rulers and imposed a kind of sovereignty over some of them, but to a great extent the states existed side by side independently of each other.

Among the first to attain pre-eminence was Sargon, king of Agade, or Akkad, whose power was established over surrounding lands. He even marched northward to the "Cedar Forest" and the "Silver Mountains," i.e. Lebanon and Taurus, and south-eastward into Elam. But it was only a passing phase, and it was not until much later that anything approaching an empire may be said to have been established.

It was at Babylon that this took place, and the king principally concerned was one Khammurabi. Before his advent to power the Elamites appear to have ruled over Southern Babylonia. Khammurabi expelled them, established a powerful monarchy, and organised his kingdom with considerable wisdom, his activities being seen in war and peace, in commerce and religion.

Amongst the City-states of these early times may be mentioned Lagash, Ur, Isin, Larsa and Erech, all of which are represented in the Museum.

In the north the kingdom of Assyria developed under a succession of kings, and eventually conquered the southern

kingdom of Babylon, which, though frequently attempting to throw off the Assyrian yoke, remained a subject, or at least, an inferior kingdom, for many centuries. During the great days of Assyria a number of well-known kings arose—Tiglath-Pileser, Ashur-nasir-pal (one of the greatest of the Assyrian kings), Shalmaneser, Sargon, Sennacherib, Esarhaddon and others. The Assyrians founded a really powerful state, imposed their will on other peoples, extended their Empire into Asia Minor, and pursued well conceived methods for establishing a great and a lasting Empire. That they failed finally was due to the changing circumstances of the times and the weakness of the later rulers. For over two hundred years they were closely associated with the history of the Israelites, and this period is remarkably well represented in the Museum.

The last of the great kings of Assyria was Ashur-bani-pal, under whom the nation and empire reached their zenith. Just about the end of his reign, Babylonia was ruled by one Nabopolassar, who succeeded in entirely freeing his land from the domination of Assyria, and in laying the foundations of the Second Babylonian Empire. His son and successor was the renowned Nebuchadnezzar, under whom the revived Empire reached its greatest power. He was a great king, a wise ruler, and an extraordinarily prolific builder. In the Bible he is represented as saying "Is not this great Babylon that I have built?" and the question involves no vain boast. His works are everywhere in the neighbourhood of Babylon; roads, palace, temples, city walls, bridges, etc., all bear inscriptions which indicate that they owe their existence to him.

But the times were not suitable for the continuance of the Empire, nor were his successors men of the calibre necessary to maintain such an Empire. Another nation was rising, and the Neo-Babylonian Empire fell before the might of Persia, led by the renowned Cyrus.

For a time Babylon remained an important place under the Persian kings, in fact when the Persian Empire fell before Alexander the Great, Babylon was still a city of considerable importance. Gradually however it declined, sunk into decay,

and finally disappeared beneath the sand and mud of the desert. For ages it remained a desolation, and "Babylon, the glory of kingdoms, the beauty of the Chaldee's excellency," as a Jewish prophet described it, was waste and desert, a land of mounds, under which were the remains of the old buildings, unseen and forgotten.

During the time of their supremacy the Assyrians and the Babylonians were virile peoples, capable, industrious and politically wise. They were highly civilized; in science, astronomy, mathematics, natural history and other studies were pursued. The tablets and other records prove that they had attained to a remarkable proficiency in many branches of learning. The organisation of the country was complete. Proper records of land and property were prepared and retained, banking was a regular business, legal matters were properly attended to, commerce was thriving and well controlled.

Their records were, generally speaking, kept on clay tablets, the writing being impressed thereon in cuneiform, or wedge-shaped characters by means of a style. The tablets vary in size and shape; in some cases they were enclosed in clay envelopes. Very many thousands have been discovered and by means of these and the records and legends engraved on stone, we know a great deal about life in ancient Babylonia and Assyria.

The collection of sculptures, bricks, tablets, and other articles in the Museum is the result of searches made by Sir Henry Layard and others in, and after, the 'forties of the nineteenth century. To Layard very great credit is due for the way in which he carried out his self-appointed task of unlocking the secrets of the great mounds of Mesopotamia. At first in a private capacity, and later as the representative of the British Museum, he undertook excavations and was instrumental in obtaining much material now to be seen in the various galleries. His success was phenomenal, for on the first day of his labours he discovered—so it was afterwards proved—the ruins of two palaces erected by Assyrian kings. Others followed him; sometimes they were sent by the

Museum, sometimes commissioned by other Institutions or individuals. They include such men as Mr. Hormuzd Rassam, Mr. Geo. Smith, Sir Henry Rawlinson, and others. The work is still being carried on and all will be familiar with the latest discoveries at Ur of the Chaldees, where evidences have been found which leave no room for doubt as to the occurrence of an extraordinary flood in the land of the two rivers. This particular expedition is the outcome of an arrangement made between the Trustees of the British Museum and the Museum of the University of Pennsylvania.

(A) SCULPTURES AND BAS-RELIEFS

THE EXHIBITS in the Museum may be roughly divided into two sections, (a) the sculptures from Assyria and Babylon, and (b) the tablets, bricks, and other smaller articles which have been gathered from the two lands. Generally speaking the former will be found on the ground floor, and the latter on the upper floor.

Unlike the Greeks and the Egyptians, the ancient peoples of Mesopotamia did not usually produce statuary in the round. There are a few specimens of such statues, but the principal collections are of bas-reliefs; that is sculpture in low relief against a background. They are arranged in a series of galleries and rooms communicating with each other, known as the Assyrian Transept, the Nimrûd Gallery, the Nimrûd Central Saloon, the Nineveh Gallery, and the Assyrian Saloon. In these will be found a series of exhibits, each room or gallery being more or less complete in itself.

The Assyrian Transept is occupied by a few memorials of Ashur-nasir-pal, Sargon and Sennacherib. All of these reigned in times of Assyrian supremacy, although, strange to say the name of Sargon was unknown a hundred years ago, save for one brief reference to him by the prophet Isaiah. He was a capable and energetic monarch, one of the greatest of the Assyrian kings. Further reference to him will be found in connection with the smaller exhibits. His palace

was the first Assyrian edifice discovered in modern times. M. Botta, a French Consul at Mosul, found it at a place named Khorsabad; consequently the majority of the sculptures found there are in Paris. Sir Henry Rawlinson obtained the two colossal human-headed bulls and certain slabs. The inscriptions on the former refer to Sargon's building operations. Sennacherib is represented by slabs from colossal bulls, recounting his campaign against the kingdom of Judah. The exhibits relating to Ashur-nasir-pal are a pair of human-headed lions, a stele, an obelisk, etc.

The next room is the Nimrûd Gallery. The form and the dimensions of it correspond with an actual room in the Palace of Ashur-nasir-pal, including a rectangular projection from the eastern wall which is a characteristic feature. The slabs on the western wall are arranged as they originally stood in the Palace. It will be noticed that one scene is painted. When the palace was being excavated the slab which was in this position was so badly broken that it could not be removed. It has therefore been reproduced from drawings made on the spot.

The Palace was first excavated by Sir Henry Layard when he commenced operations in the land of Assyria. Generally the sculptures represent scenes in hunting and in warfare, but some of those on the eastern wall are of a religious character. The most interesting is one representing the conflict between two of the old gods of Assyria, Ashur (Marduk in Babylonia) and Tiamit. It is a scene from the creation myths of the Assyrians. See page 140. These slabs came from a small temple near the site of Ashur-nasir-pal's palace.

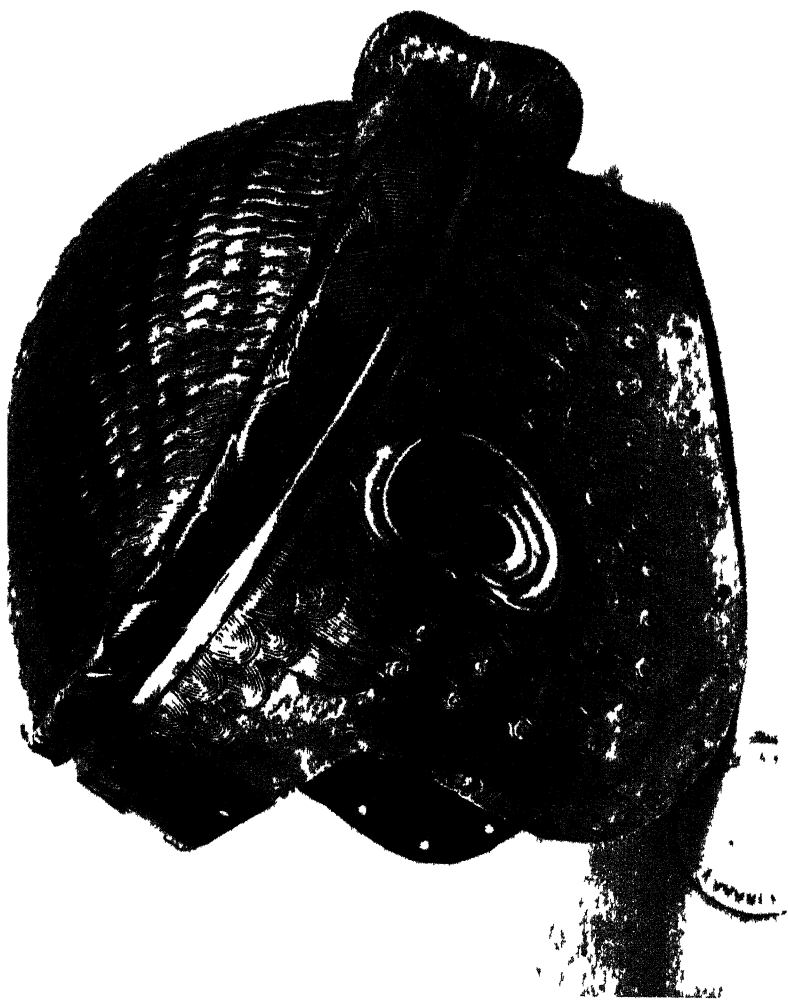
In this gallery there is a statue of Ashur-nasir-pal with an inscription setting forth the names and titles of the king, together with his genealogy. It is particularly interesting as being the only extant perfect specimen of an Assyrian statue in the round.

The collection of sculptures from Nimrûd is continued in the Nimrûd Central Saloon, the principal relating to Shalmaneser III, Ashur-nasir-pal and Tiglath-Pileser III, the first and last being especially interesting.

The first is represented by three articles, a seated figure, an alabaster monument usually described as The Black Obelisk, and a stele. The second was one of the interesting discoveries of Sir Henry Layard. He had been digging in a particular trench for some time without result. At last he decided to go on for one more day and then, if nothing were discovered to abandon the trench. Before many hours were over he was told that something had been found—it was The Black Obelisk!

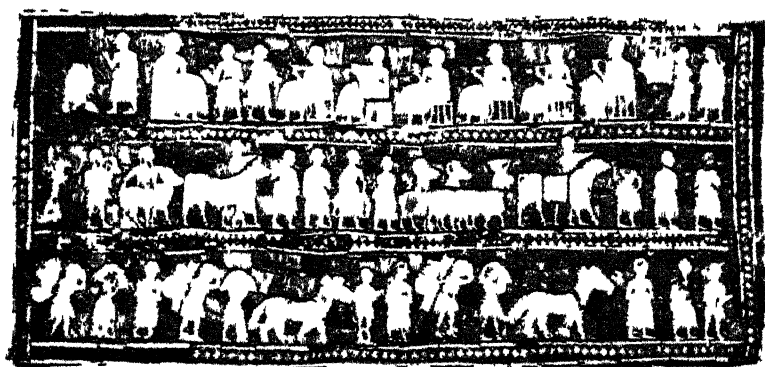
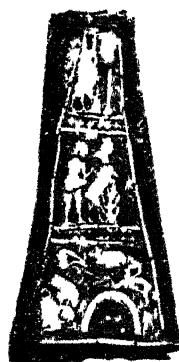
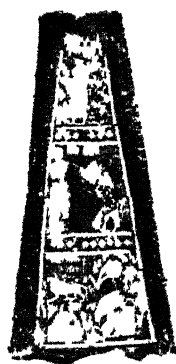
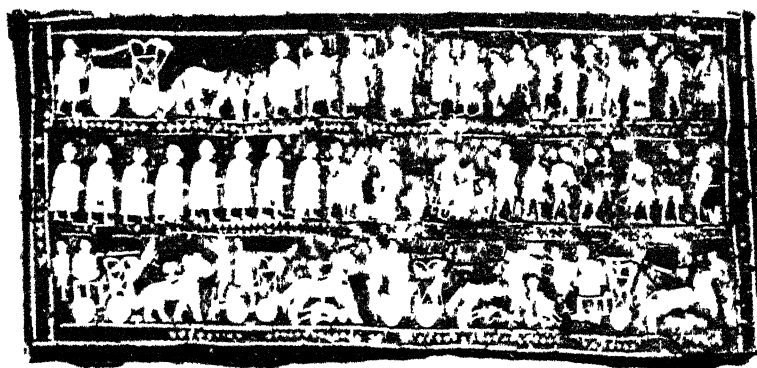
What is this obelisk? It was set up by Shalmaneser to commemorate his campaigns and victories during thirty-one years of his reign. On each of the four sides there are five small reliefs, each row representing an incident in his reign. The second from the top represents the payment of tribute by Iaua (Jehu), the son of Khumri (Omri), "who brought silver, gold, lead, and bowls, dishes, cups, and other vessels of gold." The other bands refer to lesser known peoples paying their tribute to the Assyrian overlord. At the foot there is a record which states, amongst other things, that Shalmaneser in his eighteenth year as king, captured "the whole camp of Hazael, king of Damascus." This is a valuable piece of information, given to us at first hand, by the principal actor in the transaction.

In the Book of Kings there is a record of a conflict between Ahab of Israel and Ben-hadad, king of Syria. The latter was overwhelmingly defeated, but the former treated him with a magnanimity most unusual, and quite undeserved. Until the stones of Assyria spoke out, the reason for this treatment could only be surmised; now it is evident. The people of Syria were faced with the threat of Assyrian domination. Divided among themselves they must fall an easy prey. United they might hope to keep the Assyrian at bay. Ahab therefore showed a wise statesmanship in his leniency, even though the Hebrew prophet reproved him for it. The king and the prophet represent two views of human affairs. As a statesman Ahab tried to perfect his means of defence; the prophet saw that Israel's safety depended upon freedom from entanglements and on the help of his God.



DISCOVERIES AT UK GOLDEN HILL OF MISS LAMAY DE

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DISCOVERIES AT UR THE MOSAIC STANDARD

British Museum
(See page 127)

The stele records the military expedition of the king against Hamath, and mentions among the allies of that people "Ahab of the land of Israel."

An interesting fact emerges in connection with Tiglath-Pileser III whose sculptures from the walls of his palace at Nimrûd are in the Saloon. He proves to be the "Pul" of 2 Kings xv, 9; both names are used for him in the Bible, and he is also called Pul (Pu-lu) in the Babylonian List of Kings.

The next room is known as The Kouyunjik (Nineveh) Gallery, so-called because it contains on its walls a series of bas-reliefs, excavated by Sir Henry Layard from the mound of Kouyunjik. The mound here was once thought to be the remains of a Roman camp. M. Bolta, the French excavator, worked there for some time with but poor results. Sir Henry followed with the results to be seen in the Museum. No less than three Assyrian palaces were discovered there, associated with some of the best known kings of the country, Sennacherib, Esarhaddon and Ashur-bani-pal. Nineveh was the capital city of the Assyrian Empire, and when it was captured by the allied forces of Babylon and Media it was destroyed by fire. Traces of the fire may still be seen on some of the slabs, which are arranged, as far as possible, in the same position as they originally occupied: no attempt at restoration has been made.

On the western wall practically all the sculptures are from the palace of Sennacherib. They represent battle scenes, including one of an assault on a city named ". . . alammu," supposed by some to refer to Jerusalem. There are also a series of sculptures which lined two of the walls of a long gallery from the palace to the plain outside. There are horses led by grooms, and servitors carrying food for a banquet.

Equally interesting are scenes representing the building operations of Sennacherib. We may see a huge sculptured human-headed bull on a sledge, drawn by captives to its right position. The king superintends the operations, whilst men carrying picks, saws, spades, etc., are there, together with carts laden with ropes, beams, and other necessary material.

The rest of the sculptures on the eastern wall represent a battle between Ashur-bani-pal and the king of Elam.

In the Assyrian Saloon will be found sculpture referring to Tiglath-Pileser III, Sennacherib, and Ashur-bani-pal. They include some of the most interesting and best executed works of the period. Under the last named king Assyrian art reached its highest point, and his sculptures repay careful examination. Never did the Assyrian more faithfully portray nature, and never was there more delicacy of lines and models than in the works of this reign. As will be seen later, Ashur-bani-pal was a liberal patron of the Arts.

Before descending to the Saloon there is an anteroom, from which a gallery runs all round the Saloon itself. The principal relief is that of Sennacherib before Lachish, inscribed in the cuneiform script "Sennacherib, king of hosts, king of Assyria, sat upon his throne of state, and the spoil of the city of Lachish passed before him." It is an interesting comment on the Bible story of the invasion of Canaan by Sennacherib in the days of Hezekiah.

All round the gallery are representations of lion-hunts and various incidents connected with the chase. They belong to the reign of Ashur-bani-pal. Lion hunting was a royal sport, and was celebrated with religious rites, and the king may be seen pouring a libation over four dead lions lying before an altar. The two texts read: The upper: "I am Ashur-bani-pal, king of hosts, king of Assyria. In my abounding princely strength I seized a lion of the desert by his tail, and at the command of Enurta and Nergal, the gods who are my helpers, I smashed his skull with the axe in my hands." The lower: "I am Ashur-bani-pal, king of hosts, king of Assyria whom Ashur and Belit have endowed with might. Against the lions that I slew I directed the powerful bow of Ishtar, the lady of battle, and I made an offering and poured out a libation over them."

Downstairs further sculptures will be found, all of interest, as illustrating life in, and the history of, the Assyrian Empire.

One other exhibit there deserves mention—the gates of Balawat, discovered by Mr. Hormuzd Rassam of the British

Museum. They were made by Shalmaneser III, and record his battles and conquests at Carchemish, and Ararat, sacrifices after battle, the reception of tribute of the ships of Tyre and Sidon, the passage of the Euphrates by the Assyrian army, etc.

It will be seen that the Museum contains a most valuable collection of sculpture from the land of Assyria. To the student of the past they are of immense importance; to the average visitor they speak of a civilization which has passed away. If, as we walk through the galleries and saloons, we exercise a little imagination we may picture the peoples of old and reconstruct the incidents so peculiarly represented by the art of Assyria. This is the way to enjoy a visit to the British Museum.

(B) THE BABYLONIAN ROOM

BEFORE attempting to consider the smaller, and more varied exhibits from the lands of Assyria and Babylonia, a few matters of general interest call for attention.

Reference has been made to the early history of the two peoples; some account of how it has been ascertained will be helpful. When Sir Henry Layard and others began to unearth the slabs, bulls, lions, and other objects, it was noticed that there were what appeared to be inscriptions in a very strange kind of writing. It was at once realised that if the discoveries were to serve any really useful purpose these strange characters must be read.

They were all of one style, a series of wedge-shaped forms, chipped out of stone, or impressed on soft clay and afterwards baked. Unlike the hieroglyphs of Egypt they did not appear to be pictorial, although it was ultimately found that they had a pictorial basis. All those first found, however, were of a time when the pictorial element had disappeared and the character had assumed a conventional style.

The story of the discovery of the secret of this writing has been told elsewhere. All that need be said here is, that the chief credit for the discovery is due to Sir Henry Rawlinson, as a result of his visits to, and work in connection with, some

inscriptions on a huge rock at a place called Behistun. Before his days certain conclusions had been reached, and a few signs deciphered. Sir Henry, however, managed, by great perseverance and careful arrangement, to get paper squeezes of the inscription. Specimens of such squeezes may be seen in the Babylonian Room. By this means he was enabled to study a large proportion of the writing carefully and in detail. It proved to be an inscription of Darius the Great, describing his wars and conquests. It was written in three languages, though each was in the cuneiform script.

By taking the names of three well-known Persian kings, and noticing the peculiarities of certain combinations of the wedge-shaped forms which frequently occurred, he was able to identify them with those names, and thus laid the foundation of the science of Assyriology, and supplied the key which has unlocked a wonderful history of a forgotten world. By his work, and that of many who followed him, we can now follow the history of the peoples of Mesopotamia, study their learning, appreciate their attainments, and measure their influence upon other peoples.

The exhibits which are now to engage our attention are arranged in a room on the upper floor, known as the Babylonian Room.

Among the many interesting things here are those which have been found at Ur of the Chaldees (Mukayyar) and the surrounding district during the last few years. In 1918-19 the Trustees of the Museum sent out an expedition for the excavation and examination of this site. Since then a joint expedition of the Museum and the Museum of the University of Pennsylvania has been engaged there, with very remarkable results. The most startling discovery is that of the evidences of a flood of terrific violence and of unparalleled consequences in the land. There are clear indications that in this catastrophe a civilization perished, for whilst two forms of civilization existed side by side before the flood deposits only one can be seen in the post-diluvial levels.

In the Babylonian Room are some of the things brought from Ur of the Chaldees and the surrounding area. Probably

the first impression will be one of surprise at the remarkable products of the goldsmith's art as it was practised so many millennia ago. There is a dagger with a blade of gold, a hilt of lapis-lazuli decorated with gold studs; the sheath has a beautiful open work pattern that would do credit to a modern goldsmith. There are head-dresses of a queen and her attendants, made of gold ribbon, wreaths and pendants, golden beech and willow leaves, golden flowers with coloured inlay, and chains of lapis and carnelian beads. Altogether they give us a wonderful insight into the adornments of a long lost past.

From Ur came also gold and mosaic inlaid harps, an inlaid gaming board, beautiful gold vessels (one like an invalid's feeding bowl), and what has been described as "a ram caught in a thicket." The description is doubtful; it probably had some religious significance, but what it was it is impossible to say.

One thing that will attract attention has been termed the "Standard" of Ur. It is a mosaic showing a number of human and animal figures against a dark background. At the top on one side a feast is apparently in progress, below are attendants bringing in spoil captured in war. On the other side is the king, and his chariot, whilst soldiers are bringing in the prisoners. It is suggested that the two sides illustrate Peace and War respectively.

An interesting light on the past is thrown by a cast of a statue of Gudea, a ruler of Lagash; the original is in Paris. It represents the ruler as an architect; on his knees is the plan of a palace, drawn to scale, the scale being represented on the tablet. There is a long inscription describing the building and dedication of the temple where the statue was set up. It is an indication of the artistic abilities of an early epoch, especially when it is remembered that very few statues in the round exist.

But the greatest figure of the old Babylonian people was, Khammurabi, king of Babylon. He reigned for about forty-three years and was a wise and successful king. His time is represented here by some bricks, an inscription, letters and

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despatches, and a Code of Laws. The latter is only a cast, but it is extremely valuable. At the top will be seen a relief of the king in the attitude of worship; and the god Shamash, the sun-god, from whom he declares he received the Code of Laws. The laws (two hundred and eighty-two) were not original, but Khammurabi is entitled to all credit for codifying them, and even more for his object in so doing. The stele was set up in the temple of Marduk in Babylon, so that any person who considered himself wronged might consult the law and ascertain what remedy was available for him. Such a stele throws light on the conditions of the time; it is interesting to find that some of the actions of the patriarchs of the Jewish race accord with them.

In addition to bricks containing names of very many kings of Assyria, Babylon and the various city-states, a collection of so-called boundary-stones invites attention. In the Mosaic legislation a curse was imprecated upon a man who removed his neighbour's landmark. Probably these were somewhat similar things; if so the Babylonian boundary-stones will explain why such a curse was included in the law. Really they were not boundary-stones, but title-deeds; they record the history of the estates and specify the rights of the possessor. In some cases they mention that the land was granted to an individual by the king. They were properly sealed and attested by witnesses, and copies appear to have been kept in the temples. It was a serious thing to lose such a stone for it was the title-deed to the estate.

The tablet representing the worship of the sun-god at Sippar is another interesting memorial of the past. It dates from the year 870 B.C. At the top is the sun-god; above him are the symbols of the moon, the sun, and the planet Venus. Before him is the sun's disc, and approaching him are the high-priest, the king, and an attendant goddess. The wavy lines below the figures are intended to represent the ocean. Underneath there is an inscription recording the restoration of a temple. Two protecting envelopes were found with this tablet; one was presumably made by a king who repaired the temple and recorded his good deed in this way; this was broken. The

other, which was not broken, was made by Nabopolassar, who again restored the temple some two hundred and fifty years afterwards. Together they form an interesting example of such memorials and illustrate the care that was taken to preserve them.

A little bit of Assyrian-Babylonian history is suggested by a stone stele containing a figure of Ashur-bani-pal carrying a basket upon his head. All over the stele is an inscription. After narrating the name and titles of the king it records that Ashur-bani-pal had appointed his twin-brother, Shamash-shum-ukin, to be king of Babylon. He did so "so that the strong may not oppose the weak." In another case may be seen a similar stele containing a figure of the twin-brother, also bearing a basket upon his head. In this instance the crown has been removed from the head of the figure, probably by order of Ashur-bani-pal. Ambition often rises superior to blood relationship or gratitude. It did so in this case, for Shamash-shum-ukin, biding his time, joined the Elamites and others who revolted against his brother. Besieged in Babylon by Ashur-bani-pal, he ended his own life rather than surrender to his outraged brother. Having regard to the character of Assyrian kings in relation to defeated enemies, he was probably wise in preferring to die by his own hand.

Coming to the later days represented in the Babylonian Room one name stands out above all others—the name of Nebuchadnezzar. Reference has already been made to his vaunting question as given in the book of Daniel: "Is not this great Babylon, that I have built for the house of my kingdom by the might of my power, and for the honour of my majesty?" It was thought at one time that this was a bit of picturesque exaggeration. A glance round the series of bricks bearing his name will dispel any such idea. Those on view record his services in connection with the temples of the gods Marduk, Nebu, E-sagil, and E-zida. These were but a few of his works, for wherever men seek in Babylon for records of the past, the name of Nebuchadnezzar is sure to be found. Temples, palaces, a great processional road, the gate of Ishtar, the supposed hanging gardens, and scores of other things,

attest his extraordinary activity as a builder. He may indeed be regarded as the greatest builder in history. Further reference to his works will be found later.

We must now turn to the smaller articles displayed in this room. They go back to pre-historic times of which, for example, there is a collection of implements of the Stone Age of Mesopotamia. Hoe-blades, knives, arrow-heads, celts, and mace-heads may be seen, made of flint, lime-stone, felspar and other stones. Pottery is also there; vases, axes, and cones. Many of these were made in the early days of Ur and other city-states. A particularly interesting exhibit in this connection is the egg-shell pottery of the later Assyrian period.

From implements and pottery we pass to records, and note the remarkable way in which careful and accurate accounts were kept in the various cities of Southern Babylonia before 2000 B.C. They comprise such things as lists of produce, provisions for slaves and workpeople, inventories of live stock, etc. They are dated by reference to a year in which some particular event happened, or by reference to the king. Coming down to us over a period of four thousand years, they have revolutionised our ideas of the civilization of Mesopotamia in the days of, and prior to, Abraham.

Special reference may be made to a series of tablets relating to the Third Dynasty of Ur and the First Dynasty of Babylon. The former are lists of fields or estates, giving measurements and other particulars, such as the names of the men in charge, the irrigator, the farmer, and the scribe, or bailiff. Sometimes the quantity of seed corn required to obtain a full crop is given. Each one is dated.

The second series is even more interesting. It comprises letters from Khammurabi and his successors to officials of the neighbouring cities of Larsa and Sippar. The letters were each enclosed in an envelope, which bore the address of the official to whom it was sent. As is usually the case to-day the envelopes were thrown away when the letter was extracted, but sometimes portions of the clay remain attached to the letters to show that envelopes were used. The writing is

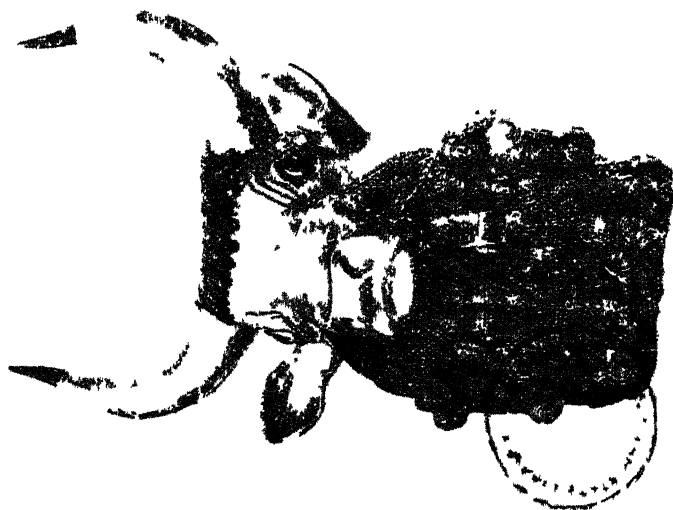


DISCOVERIES AT UR HEAD-DRESS OF ONE OF THE WOMEN
 FROM THE GREAT DEATH-PIT

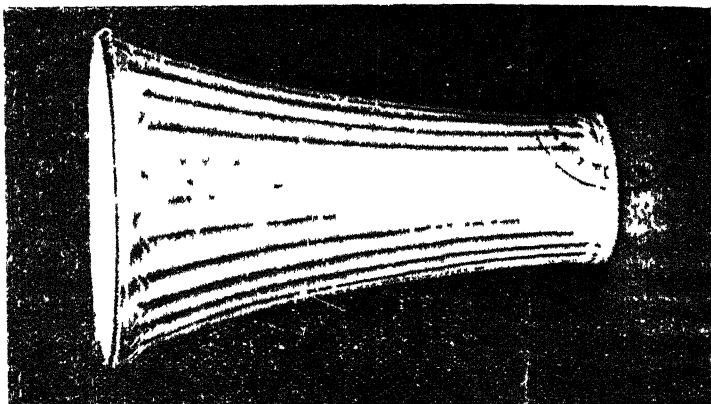
British Museum

(See page 127)

Face page 130



British Museum
DISCOVERIES AT UK
GOLD, BAY C, HANGLING THE KING OF GREAT



British Museum
DISCOVERIES AT UK
GOLD, BAY C, HANGLING THE KING OF GREAT

cursive in character, and was quickly written although retaining the features of archaic forms. Here again we are impressed by the careful organisation of society as early as the first Babylonian Dynasty. These instructions, received direct from the kings, relate to business of all kinds, felling trees, cleaning canals, transport, arrests, the adoption of an intercalary month in the calendar, inspections, allegations of bribery, shipping, mortgage, payment of tribute, etc.

Of approximately the same date there is a large collection of legal and commercial documents dealing with such matters as sale, leasing and exchanging houses and lands, partnerships, marriage contracts, judgments at court, adoption, division of property.

Dynastic lists, lists of dates, omens, chronicles, forecasts, magical formulæ, all these and many more may be inspected.

Reference was made in the Egyptian Section to the historical events which led up to the circumstances connected with the Tel-el-Amarna tablets. Some three hundred and twenty tablets were found at Tel-el-Amarna in 1887. They were mainly addressed to the Egyptian Pharaohs, Amen-hetep III and Amen-hetep IV, and were sent from various kings and governors in Syria. Owing to the religious revolution in Egypt, the Egyptian Empire in Western Asia was shaken to its foundations, and many of the tablets are vain appeals to Pharaoh to send help, which never came.

The tablets are exceedingly useful for several reasons. In the first place, although they are sent to Egyptian monarchs on Egyptian business they are written in the Assyrian cuneiform script on clay tablets. They indicate therefore the supremacy of a Semitic language, closely related to the Hebrew of the Old Testament, in the lands of Syria. They also show that a very considerable trade was carried on between Egypt and Syria; they throw much light on the politics of the time, — and indicate the various alliances, offensive and defensive, that existed. Add to this the information they contain as to marriage arrangements, religion, and the intrigues of the day, and it will be realised that in the Tel-el-Amarna tablets we have a store of valuable information—and all first-hand.

Scarcely, if at all, less interesting, historically, are the records of the last few kings of Babylon, and of their Persian successors, gathered together in one of the cases in this room. A mere glance at them will enable us to realise why it is we know so much about the last days of the Babylonian Empire.

There are the records of the building operations of Nabopolassar, the father of Nebuchadnezzar, and the kings who succeeded him, up to and including Antiochus Soter. It was to Nebuchadnezzar, however, that the principal building operations were due, as a glance at the cylinders of that monarch will show.

There are several inscriptions relating to his works. One barrel-shaped cylinder which gives a general account may be referred to in particular. It mentions his works in Borsippa (Birs-i-Nimrud) and in E-zida, the temple of Nabu in that town. The repair of certain shrines there was undertaken, the temple was adorned with colossal bulls, cast in silver, which stood in the gateways, and with a silver overlay for the "chamber of destinies." The town walls and quays and various minor temples of Borsippa were completed or repaired at the same time, and the gods were ceremonially inducted into their shrines. In Babylon itself he restored the temple of Merodach and its tower. The whole city was fortified by the two great surrounding walls called Imgur-Bel and Nimitti-Bel, and by an elaborate system of canals and quays. Sacred boats were made for the festival journeys of the gods over the Euphrates, and the work was completed by the repair of certain minor sanctuaries. North-east of Babylon the king dug a moat round the town of Kuthah and restored the temple of the god Nergal in that place; he also bestowed the same pious care upon the temples of other towns in his dominions. All this is referred to in one inscription.

Other works of this king include the building of the Temple of the goddess Nin-Karrak in the middle of Babylon; the building of the Temple of the Sun-god at Larsa; the building of the Temple of the Sun-god at Sippar; the restoration of the Lugal-Marada Temple in the city of Marad; the building of the Temple of the goddess Ninmakh in Babylon; and the

clearing out of the Eastern Canal of Babylon and the strengthening of its banks. Nebuchadnezzar tells us of his works on the Tower of Babylon, that a king of olden time had built it to a height of forty-two cubits, but that the upper portion of it had never been finished, and that heavy rains and storms had broken down the walls and had stripped off their facings, and that the inner chambers were in ruins. This temple was rebuilt by Nebuchadnezzar in Seven Stages, each of which was faced with glazed tiles of a different colour, and it was called "The Temple of the Seven Divisions of the Heavens and the Earth."

After Nebuchadnezzar the power of Babylon rapidly declined, yet Nabonidus has left a number of records of his building operations. He appears to have been something of a religious reformer, interested in antiquity, and much given to the restoration of old temples. A number of cylinders of his may be seen recording the rebuilding of the temple of the Moon-god in Ur of the Chaldees, the temple of Shamash at Larsa and many others.

His cylinder inscriptions are of considerable historic importance. Four that were found at Ur refer to Belshazzar. "O Sin, thou Lord of the gods, thou king of the gods of heaven and of earth, and of the gods of the gods, who dwellest in heaven . . . in the heart of Belshazzar, my first-born son, the offspring of my loins, set the fear of thy exalted godhead, so that he may commit no sin, and that he may be satisfied with the fulness of life!" This is the Belshazzar mentioned in the account of the fall of Babylon in the book of Daniel. Belshazzar had a sister, Bel-Shalti-Nannar, and another cylinder records how she was installed as the High Priestess of the Moon-god at Ur. Later investigations have shown her to have been interested in antiquities, like her father before her; she maintained a museum of local antiquities in the temple at Ur.

Nabonidus also refers to the Scythian invasion which wrought so much damage in the land, and records how Cyrus, king of Anzan defeated the Scythians. As a thank-offering for this deliverance Nabonidus rebuilt the temple of the Moon-god. He little thought that before long this same conqueror would

treat Babylon as he had treated the Scythians, would in fact cause the Babylonian Empire to disappear from among the kingdoms of men.

This event is recorded by Cyrus himself on a cylinder. Nabonidus's zeal for the ancient gods of the land seems to have alienated the priesthood of his own times. Probably for this reason Cyrus was able to say "Without battle and without fighting, Marduk made me enter into his city of Babylon; he spared Babylon tribulation, and Nabonidus, the king who feared him not, he delivered into my hand."

The latest cylinder is that of Antiochus Soter (280-260 B.C.). It records, in archaic characters, the restoration of temples in Babylon and Borsippa in the year 270.

In addition to these records of buildings there is a very large collection of commercial, legal and other documents. One or more will be found dated in every year of the reigns of Nebuchadnezzar, Evil-Merodach, Neriglissar, Nabonidus, Cyrus, Cambyses, Smerdis, and one or more for most of the years of Darius the Great. Such a collection cannot but throw a flood of light on the conditions of life in the epoch that saw the fall of Babylon and the rise of Persia. Loans are the subject of a large proportion of them. Moneylenders must have had quite a good time for twenty per cent. appears to have been the usual interest, even though security was given!

It should be noted that these tablets are arranged chronologically, and that many of them are of a series known as the "Egibi tablets," that is, they record the business transactions of a firm of that name who carried on financial affairs of all kinds.

Elsewhere in the room is a collection of tablets containing hymns, religious instructions, omens, mathematical calculations, and astronomical records. The latter prove that the old Babylonians had a considerable knowledge of astronomy, and were in the habit of keeping accurate records of the movements of the heavenly bodies.

A collection of ivory carvings will be of interest as illustrating the artistic skill of the eighth and ninth centuries B.C. in that particular medium.

(C) THE ASSYRIAN ROOM

THE ASSYRIAN ROOM is devoted mainly to a series of historical documents of the highest value in reconstructing the history of the past; a representative collection of the records from the Royal Libraries of Assyria: cylinder seals from the earliest times, and a number of miscellaneous articles illustrating the manners of the old Assyrians. It would be quite impossible to comment on all.

As emphasising the settled and ordered affairs of the Assyrian Empire, the collection of weights is particularly interesting. Few things are more indicative of the organisation of society than fixed standards in regard to weight, measurement and coinage. Without it trade and commerce must be more or less by direct barter: introduce standards and modern methods are possible. In this connection a fine series of lion-weights made of bronze or copper should be examined. They came from the gateway of the palace at Nimrud and date from the latter half of the eighth century before Christ. The weights are indicated by signs, and some bear statements that they are of the "standard"—of the king or of "the country." Sometimes they bear the name of the reigning king, as for example, "Palace of Shalmaneser. Two minas of the King."

The literary side of Assyrian life is exemplified by a number of tablets. The cuneiform writing is a complicated system, including nearly six hundred signs, each having its particular meaning. The expert scribe therefore had a difficult task, and needed helps to enable him to carry on his work. One such was supplied in compilations somewhat like our dictionaries, except that in addition to a word and its meaning, the old Sumerian sign was supplied.

These compilations are called Syllabaries, and are divided into three categories, as follows:

- I. SYLLABARIES OF THE FIRST CLASS. These give (a) The Sumerian value, (b) the sign in the ordinary cuneiform, and (c) its Assyrian name.

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2. SYLLABARIES OF THE SECOND CLASS. These are similar to the First Class, except that the central column (*b*) has signs and groups.
3. SYLLABARIES OF THE THIRD CLASS. These give (*a*) The Sumerian value, (*b*) the Sign, (*c*) The Assyrian name, and (*d*) the Assyrian meaning.

A collection of such documents is obviously a great help to the student of Assyriology, who to-day, two thousand five hundred years after the fall of the Empire, seeks to study the ancient literature of Mesopotamia.

Other exhibits of a literary character are grammatical exercises, proverbs, riddles, lists of words, fables, and lists of various kinds—gods, stars, temples, animals, birds and so forth.

The historical phase of Assyrian affairs is brought before us by cylinder records of the various kings. Before dealing with these there is one feature which may well be mentioned, because it will be found to have a most important bearing on the construction of the consecutive history of the Assyrian Empire. The matter is that of chronology; and the basis on which it rests. Whatever differences of opinion may exist in regard to it in its wide application to Assyrian history, there is no question whatever about it in relation to a long period during which it can be fixed from year to year. This is possible by reason of an institution in Assyria, referred to as "Eponyms." An Eponym was an official who held high rank in Assyrian society, something like the Archon of Athens or the Consul at Rome. Sometimes the king was the Eponym, but whoever it was, his name was used to denote his year of Office, and appeared on all documents executed during that year.

If, therefore, we knew the names of the Eponyms for any period, the multiplicity of documents which have been recovered would enable us to reconstruct history not only in general, but in detail. Fortunately we have this information in a series of lists, which give the names of the Eponyms and brief notices of the principal events which occurred during their

term of Office. They cover the period between about 900 B.C. and 650 B.C. Add to this that one mentions an eclipse of the sun, and gives the approximate time (May-June), and that it has been possible to show that such an eclipse, visible at Nineveh, actually took place in 763 B.C., an exact chronology can be determined for a period of two hundred and fifty years. A collection of these "Eponym Lists" is in the Assyrian Room.

The cylinder records referred to above, were usually placed in the foundation stones of temples and palaces, and quite a number of them have been discovered. Some of the earlier records are on stone slabs, but from the time of Tiglath-Pileser I the cylinder seems to have been the recognised form in which such records were kept.

They are, naturally, of various sizes, and also of various shapes. With these, and the Eponym canons to guide us, the history of Assyria may be as accurately written as that of any country in Europe during the Middle Ages. There may be exaggeration in respect of the prowess of the kings who caused them to be written, but the general historical outline is unquestionable. As the principal of them were prepared by order of the kings whose names are most familiar to us by reason of their being mentioned in the Jewish Scriptures they are naturally of very great interest.

Tiglath-Pileser I, by whom the earliest was inscribed, was not the king of that name who is mentioned in the Bible. Interesting therefore though the record is it may be passed over here as we must be content with a very few illustrations of their contents.

Sargon is represented by some fragments of an eight-sided cylinder and two nine-sided prisms. The fragments record his campaigns against Ashdod, the only reference to which in the world's literature is a passing allusion by which Isaiah dated the prophecy contained in his twentieth chapter. The cylinder records how the people of Ashdod made a league with various nations, including Judah, but were defeated by Sargon. The latter refers to his conquest of Bit-Khu-um-ri-a—"Omri-land," that is Israel.

The most interesting of all the cylinders are those of Sennacherib, of which there are several. They were written at different times during his reign, and the later ones generally include the events mentioned in the earlier. He commenced to reign in 705 B.C. and his first cylinder was written in the beginning of the year 702 B.C. It records his first campaign, which was waged against Merodach-Baladan. During the same year a second cylinder was prepared, and two years later a third, which adds something to our knowledge of his times. As his reign progressed his annals became longer, and in 694 B.C. an eight-sided cylinder was prepared containing an account of five campaigns waged by Sennacherib himself and two by his generals. The final record, so far as is known, was prepared in 686 B.C., and exceeds in interest all the others. It records the defeat of Merodach-Baladan, the king of Babylon, who sent an embassy to Hezekiah of Judah as recorded in 2 Kings xx and Isaiah xxxix, and, after various other matters, it mentions his invasion of Palestine, so well known to readers of the Bible.

This is of sufficient importance to merit quotation:

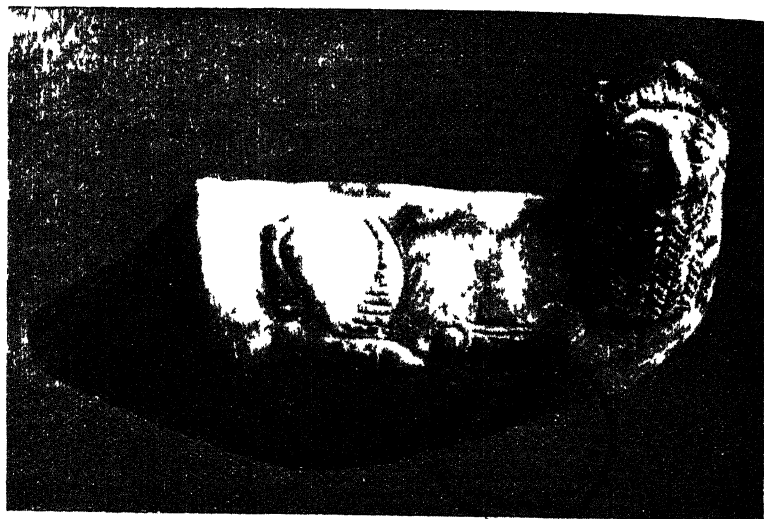
"I then besieged Hezekiah of Judah who had not submitted to my yoke, and I captured forty-six of his strong cities and fortresses and innumerable small cities which were round about them, with the battering of rams and the assault of engines, and the attack of foot soldiers, and by mines and breaches (made in the walls). I brought out therefrom two hundred thousand and one hundred and fifty people, both small and great, male and female, and horses, and mules, and asses, and camels, and oxen, and innumerable sheep I counted as spoil. (Hezekiah) himself, like a caged bird, I shut up within Jerusalem his royal city. I threw up mounds against him, and I took vengeance upon any man who came forth from his city. His cities which I had captured I took from him and gave to Mitinti, king of Ashdod, and Padfi, king of Ekron, and Silli-Bel, king of Gaza, and I reduced his land. I added to their former yearly tribute, and increased the gifts which they paid unto me. The fear of the majesty of my



101 1791

DISC ARTIFACTS AT UK INLAID GAMING BOARD

See page 27



DISCOVERIES AT UR ALABASTER LAMP

British Museum



DISCOVERIES AT UR EXAMPLES OF FILIGREE [British Museum
AND CLOISONNE JEWELLERY

Face page 139]

sovereignty overwhelmed Hezekiah, and the Urbi and his trusty warriors, whom he had brought into his royal city of Jerusalem to protect it, deserted. And he despatched after me his messenger to my royal city Nineveh to pay tribute and to make submission with thirty talents of gold, eight hundred talents of silver, precious stones, eye-paint, . . . ivory couches and thrones, hides and tusks, precious woods, and divers objects, a heavy treasure, together with his daughters, and the women of his palace, and male and female musicians."

A comparison of this with the Bible accounts is interesting. No Assyrian king recorded disasters. To read their annals we might well think Assyrian armies were invulnerable. Sennacherib seems therefore to have somewhat conveniently merged two incidents, and recorded those events which suited the usual boastful ways of Assyrian monarchs.

The capture of certain cities of Judah by the Assyrians is mentioned in the Bible; so is the payment of tribute. That the Assyrians besieged Jerusalem is also recorded in the Bible, but the outcome of the incident is totally different. There we read "the angel of the Lord went forth, and smote in the camp of the Assyrians an hundred fourscore and five thousand: and when men arose early in the morning, behold, they were all dead corpses."

It is not within the purpose of this book to critically examine the two accounts to see which of these endings is correct. But the facts of history really settle the question and indicate the accuracy of the scriptural record. It is significant enough that even in Sennacherib's vaunting annals he says not a single word as to capturing the city of Jerusalem after he had shut up Hezekiah therein "like a caged bird"; he can only speak of what he did to "any man who came forth from his city." Silence is not always a good argument, but in this case it is significant. Whatever may have been the means employed by the angel of the Lord, probably a plague of some kind, Judah was delivered.

Sennacherib's successor, Esarhaddon, has left a number of cylinders and other records. Their principal contents refer

to conquests on the north-west frontier, the building of a new palace at Babylon, the restoration of Babylon, where he rebuilt the city and a temple and restored its ancient privileges. The paucity of reference to foreign wars seems to indicate that Assyria was not in the same position as in the reign of Sennacherib, though Esarhaddon was no *roi's faineant*, and was capable of energetic action.

To all intents and purposes the collection of Assyrian annals close with those of Ashur-bani-pal. Again we have a number of cylinders and fragments, and they furnish an excellent record of his reign. Two ten-sided ones written in the year 636 B.C. give an account of nine campaigns against various enemies. They include expeditions into Egypt, Syria, Elam, Babylonia and elsewhere. Like most other Assyrian kings Ashur-bani-pal includes in his annals the building of his palace.

It would be impossible to refer to all the interesting things to be seen in the Assyrian Room; there are letters, despatches, reports, contracts, and many other things. Although Assyria was a military power, and its kings great military leaders, the literary side of human affairs was well looked after. Ashur-bani-pal, in particular, was a great patron of learning, and had a Royal Library in his city of Nineveh. He had prepared lists of stones, woods, birds, insects, and fishes, etc. There, too, he filed reports received from princes and local governors. As a student he had copies of older documents made for his Library. They were duly labelled and examples of them, including the labels, are to be seen.

Foremost among the "books" in his Library were the mythological legends of Assyria, of which the Creation and Flood legends are certainly the most interesting.

The Creation legend of Assyria is recorded on a series of seven tablets. The First describes the time "when the heavens were not and the earth was not," and proceeds to recount certain plots amongst the gods. The Second and Third continue the story and lead up to the choice of Marduk (the Merodach of the Bible) as the champion of the gods to put down the rebellion organised by Tiamit. The conflict forms the subject of the Fourth Tablet.

Marduk armed himself with the invincible power which the gods had bestowed upon him, and, mounting his four-horsed chariot, he advanced against the monster. He spread out his net to catch her, he drove the winds, which he had gathered together, down her throat, and he "seized the spear and pierced through her carcass. He drove the weapon into her heart, he severed her inward parts, he vanquished her, he cut off her life." He split her like an oyster into two halves. From one of these halves he made the covering for the heavens, i.e. the firmament, and from the other he seems to have formed the earth.

The Fifth Tablet deals with the creation of the stars, the establishing of the year, which was divided into twelve months, and the appointment of the moon "to determine the days." It probably also contained an account of the creation of vegetation upon the earth, and perhaps also of animals. The Sixth Tablet records the Creation of Man, who was brought into existence that the gods might have worshippers. In order to create man, Marduk caused an ally of Tiamit to be punished, and from his blood and the dust of the earth he "kneaded" man. The Seventh Tablet contains the hymn of the gods, and an epilogue.

The Flood Tablets record the adventures of one Gilgamesh, a king of Erech. Incurring the wrath of the goddess Ishtar, and grieved by the death of his friend Enkidu (half man, half beast), Gilgamesh determined to seek his ancestor, Uta-napishtim, who had learned the secret of immortality. After many adventures, including crossing of the waters of death, he arrived at the abode of Uta-napishtim and asked how he too might become immortal. The answer he received was very expressive. "As long as houses are built, and as long as brethren quarrel, and as long as there is hatred in the land, and as long as the waters of the river run into the sea, so long will death come to every man!" Pressed by Gilgamesh Uta-napishtim then recounted the story of the Flood. It has many similarities to the Bible account, but also certain differences. The gods determined to send a flood but warned Uta-napishtim of the event and told him to prepare a

ship wherein he, and his wife and family, and his beasts, might be saved. Torrents of rain descended and all mankind, except those in the ship, were destroyed. Finally the ship grounded on a mountain, and a dove, a swallow, and a raven were successively sent forth. When the waters had abated Uta-napishtim left the ship and offered up a sacrifice to the gods. One of these was very incensed that the entire race of men had not been blotted out! Uta-napishtim was then made immortal.

Such is, very briefly, the Assyrian story of the Flood. It is sometimes said to be the original from which the Bible account was taken. On this opinions differ, for some trace both to still earlier record. The truth of the Flood is now apparent, and no record hitherto discovered can be compared to the Bible one. There is myth and magic in the story of Gilgamesh; the account in Genesis is free from all magical traits or mythological surroundings. But so far as this book is concerned the matter must be left for the reader's consideration.

Before leaving the Assyrian Room two other matters should be mentioned. There is in one of the cases a collection of terra-cotta bowls. They were found chiefly on the sites of ancient Babylonian cities, and the insides of the bowls are covered with inscriptions. The strange feature about them is that the inscriptions are not in the cuneiform script of the land, but in square Hebrew, Syriac and Mandaitic characters.

The inscriptions are incantations, and the bowls were evidently supposed to have some magical virtue. Some of the incantations are spells to cure disease, others to protect houses and their owners from ghostly visitors, and from fiends and devils of every sort.

As the inscriptions are in perfect preservation it is evident that the bowls were not used to contain liquids. Moreover, they have been found at the four corners of the foundations of houses: if there was only one bowl it was upside down: if they were in pairs one was inverted over the other. From this fact it has been adduced that they were intended to trap the devils and evil spirits who might otherwise have worried the occupants of the houses. A tablet near by reads, " (The

devil) which they catch in the best chamber, let them seat him in a basin that has no opening." Some of them have drawings of devils. They date from the years 200 to 500 of the Christian era and were made for, and used by, Jews who dwelt in Mesopotamia during that period.

Lastly, there is a selection of cylinder-seals made of hard stones. They were used by the Babylonians for sealing legal and commercial documents. Legal customs are very old, and "signed, sealed and delivered" is evidently of great antiquity. When a contract or an agreement was entered into, witnesses were required, and they and the contracting parties signified their witnessing or contracting by rolling their cylinder-seals over the moist clay whereon the contract had been inscribed.

They go back to very early times, and specimens are exhibited ranging from one Khashkhamer, about 2300 B.C., to the Persian period. They were often of precious or semi-precious stones, such as jasper, rock-crystal, emerald, amethyst, onyx, hæmatite, and, occasionally, jade. The designs, especially in earlier times, represented scenes from the myths and legends of Babylonia. They were not confined to the peoples of Mesopotamia for there are some used by the Amorites, Kassites, Hittites, and Phœnicians, and some from Cappadocia.

A few deserve special mention. One represents a male and a female figure seated at the side of a fruit-bearing tree; behind the woman is a serpent. We are reminded of the account of the temptation of Eve as given in Genesis. A number contain representations of incidents connected with the Flood, especially contests between Gilgamesh or his friend Enkidu and lions, bulls, etc.

It will be seen that the contents of this and the Babylonian Rooms are of real importance. We have referred to those most likely to interest the general public; but much has been passed over. Altogether they enable us to understand something of the mentality as well as the history of these ancient peoples, who were just as real in their day, as we are, and this is no small gain.

CHAPTER XVII

OTHER SEMITIC AND RELATED PEOPLES

ADJOINING the Assyrian Room there are two rooms and a landing which contain a number of things connected with other peoples, with whom the Assyrians and Babylonians were brought into contact. They are not so intensely interesting as those from Mesopotamia itself, yet they deserve notice.

In the first of these rooms, known as the Semitic Room, there are a number of Himyaritic and Cufic tablets and inscriptions. Himyaritic is the name of the language of South-Western Arabia. The language is sometimes referred to as Sabaean, and the land is approximately the Sheba of the Bible. The people attained to an advanced civilization in early times, and the Himyaritic language represents the most archaic form of Arabic.

Cufa is a town on the Euphrates, and the term Cufic is applied to that form of Arabic characters which is angular, and which was employed at Cufa in early times in the preparation of costly copies of the Koran, and in later days to architectural ornamentation. The latter is illustrated in the inscriptions.

Carthage is also represented in this room by a series of funerary tablets. Carthage was originally a colony established by the Phœnicians of Tyre. The narrow territory attached to the city of Tyre caused her to send her sons abroad to establish trading centres elsewhere. In the case of Carthage, the colony outstripped the mother-city, for Carthage became a prosperous state, and, in due time sent her sons abroad to cultivate her commerce. She established colonies from Cyrene to Gibraltar. As a result of her settlements in Sicily she came into contact with the rising power of Rome, and for many

years the two cities were both rivals and enemies. Three wars ensued—the Punic Wars of Roman history—but Carthage could not resist the military genius and growing strength of Rome. The city was destroyed in 146 B.C., though it subsequently revived under Roman jurisdiction.

Palmyra is another ancient city with memorials in this room. It was situate in the Syrian Desert, and is supposed by some to be the "Tadmor in the wilderness" built by King Solomon. This, however, is questionable. It formed a halting-place for caravans between Syria and Mesopotamia, and grew into a prosperous centre of commerce. It reached its greatest prosperity in the time of the Emperor Hadrian and the Antonines (A.D. 117 to 180), and it was destroyed by Aurelian in A.D. 273, and its inhabitants massacred. The ruins are of great extent.

In the centre of the room there is a collection of earthenware lamps, vases, and a number of miscellaneous articles from various cities of Palestine, including Bethlehem, Jerusalem, and Joppa. Whilst there is nothing outstanding in the exhibits, the fact that they come from the Holy Land of Christian and Jewish religions will add to the interest they arouse as antiquities.

Passing to the next room—the Phœnician—there are a number of Semitic antiquities.

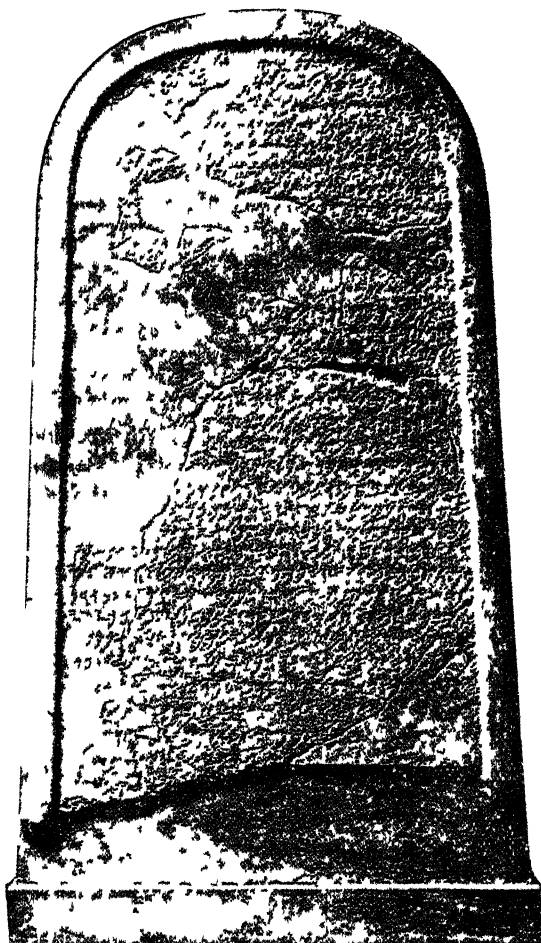
The Siloan Inscription, of which there is a cast, is particularly interesting. When the invasion of Judah by Sennacherib was imminent, Hezekiah, as a wise general, purposed to divert the waters which ran through the valley outside Jerusalem to a pool inside the city. By so doing he considerably increased the difficulties of the Assyrians, for an army must have water. To effect this he caused a tunnel, to be excavated through which the water could run. It was commenced at each end and the workmen met in the middle. The inscription records the accomplishment of the undertaking.

Close by is a cast of the Moabite Stone which contains the Moabitish account of the conflict between Joram, the son of Ahab, of Israel, assisted by the King of Judah, and Mesha, the King of Moab. As a stone it had a somewhat peculiar

history. A German Missionary saw it in 1868, and endeavoured to purchase it for the Berlin Museum. The Arabs endeavoured to get better terms for it and interested the French in the stone. The French Embassy managed to get a squeeze of the inscription and offered to purchase the stone for a sum much in excess of that which the Prussian Authorities had bid. Then the Turk in the person of the Governor of Nablus, came on the scene with an intimation that if the stone were sold, the proceeds would be his. Rather than see their looked for gains go into the hands of the Turk, the Arabs resolved to destroy the stone. They lit a fire, and when the stone was sufficiently heated, poured cold water over it, thus breaking it into pieces. They imagined it must be something of value as representatives of two European nations were endeavouring to get it. They assumed therefore, it had some magical properties, and distributed the pieces among a number of families to be used as charms to preserve their grain from blight. Most of the pieces were afterwards secured by the French, who pieced them together as far as possible. In the circumstances the squeeze is the only authority for the full text. The various pieces joined together are in Paris

In this room there are also a number of votive tablets containing dedications to Baal, Ashtoreth, and other pagan deities. The former recall to mind the stirring scene on Mount Carmel when Elijah challenged the priests of Baal to an ordeal by sign. Baal was impotent, notwithstanding the frenzy of his worshippers. He was asleep! or on a journey! When Elijah prepared his altar to the God of Israel and the fire descended and burnt up sacrifice and altar as well, the ordeal was ended. "Jehovah! He is the God; Jehovah! He is the God" shouted the multitude, in all the fervour of a religious reformation.

Ashtoreth was the consort of Baal. She was probably the most popular of all the female divinities of Syria and Mesopotamia, and answers to the Ishtar of Babylon. She was the goddess of love and war, and was also known as the Queen of Heaven. Baal was worshipped with the horrid rites of infant sacrifice, "passing the children through the fire" as it is termed



THE MOARITL SIONI In V

in the Bible. The worship of Ashtoreth was associated with openly licentious customs, prostitution being regularly practised in her honour.

On the landing will be seen a collection of Hittite sculptures, bas-reliefs, and antiquities. They come principally from Carchemish, and tell us something concerning what has been termed "a forgotten Empire." Once the Hittite Empire stretched from the western shores of Asia Minor to Syria and Palestine. To-day much of its history is known, principally from allusions to it in the Bible, and in the Egyptian and Assyrian inscriptions. The Hittites also have left a number of strange hieroglyphs of their own, as may be seen, to speak of their past, and these have given some assistance in the work of re-writing the history of the people.

symbols were the fish, the ship, the anchor, the Good Shepherd, and the palm.

The fish is usually painted, carved, or written at the end of an epitaph, and is a complete formula in itself. It was intended to be a confession of faith. The Greek word for fish was ΙΧΘΥΣ, and each letter stood for a name, title or aspect of the Redeemer—I: ΙΗΣΟΥΣ, Jesus; X: ΧΡΙΣΤΟΣ, Christ; Θ: ΘΕΟΥ, of God; Υ: ΥΙΟΣ, Son; Σ: ΣΩΤΗΡ, Saviour. Jesus Christ, the Son of God, the Saviour. The ship was the symbol of the Church, sailing over the sea of life to the desired haven. The anchor stands for hope, used in this connection in the New Testament—"which hope we have as an anchor of the soul, both sure and stedfast." The Good Shepherd needs no explanation, for Jesus applied the title to himself, neither does the palm, which evidently speaks of victory, and peace.

The principal things in the Museum which have come from the catacombs are a number of gilded glasses and other vessels. Some have suggested that they were remains of glasses used in the Eucharistic, or Memorial Services of the early Christians. The inscriptions on them prove them to have been vessels for domestic use probably given as presents to the recipients, on the occasion of weddings, birth-days or other anniversaries. They date from the third to the fifth century. Some bear secular, and some even pagan, representations or references, but the favourite designs appear to be portraits of the donor or receiver, and figures of saints. They bear inscriptions, of which the most usual are *vivas* (mayest thou live), *pie zeses* (drink and live). The latter sounds like an ancient form of our modern "Good health!"

These glasses were attached to the loculi in the Catacombs, possibly as a means of easily identifying the particular grave in which the former owner was laid to rest. Among those with pagan representations is one of Heracles. There is one with Jewish suggestions in the representation of the seven-branched lightstand, a rams-horn, a citron and a bundle of branches, suggestive of the Passover. Others picture Daniel destroying the dragon. Bel; Christ is naturally shown, so are Peter and Paul.

One point that must arrest the attention of anyone who examines the early Christian antiquities is the various forms in which the cross enters into Christian symbolism. Strangely enough the simple form of the cross † now commonly used, is not found in the early centuries at all. It originated in the use of the two first Greek letters in the name Christ, XP, as an abridgement of the word. Such abridgements were not uncommon, and may be found on coins of the Roman Empire. Before the time of Constantine it was used in such an expression as IN Χ (in Christ) but it is only from his days, A.D. 312, and onward, that it was used by itself as a symbol. By the second quarter of the fourth century it was common, having occasionally the addition of α and ω (alpha and omega). By the middle of the century it had the addition of a circle round it, and later still, about A.D. 355, became the sign †. The open and common use of the simple cross dates from the fifth century. These facts and dates will materially assist in roughly dating various articles among the Christian antiquities.

In this connection some of the coins of the early Christian period of the Empire which are shown will be interesting. Constantine the Great, the first Christian Emperor, shows the Labarum (that is a banner bearing the early form of the cross, a monogram made of the combined letters X and P) transfixing the dragon, the latter evidently being used as the symbol of paganism in the Roman world. Others have the Labarum alone. Constantius II represents himself as holding the Labarum, so does the Emperor Valens.

A few words on the nimbus which frequently occurs in sacred pictures may be instructive. The word is Latin and means cloud. The nimbus was used among the Romans for gods and emperors. It is also found in the usual Christian form on early Buddhist sculptures. It indicates dignity, eminence, and power, rather than sanctity; it was so used by the Christian Emperor Justinian, and on coins of other Christian Emperors. Its earliest use in Christian art in relation to Christ is in the fourth century. In the fifth it was applied to the Virgin Mary and others, but was not universal until the seventh.

One other subject calls for attention on account of the various exhibits which refer to it—that is Gnosticism. The name comes from the Greek word *gnosis*, knowledge. Gnostics were therefore “knowing ones,” people who knew things hid from mere common humanity. Before the Christian era the union of Greek philosophy and the various beliefs of the Orient opened up by the conquests of Alexander, had brought into existence a class of men who were the fore-runners of the later Gnostics. Various Egyptian cults, such as those of Khnemu, Ra, and Osiris, were included in these systems.

When Christianity began to spread these philosophers attempted to incorporate some of its teachings with their views, and thus gave rise to Gnosticism. There were many varieties of it, and it is only possible to give the barest idea of its leading doctrines. They taught that the Creator of the World, the Law-giver of the Old Testament, was not the Supreme Deity. Between man and God there was a whole hierarchy of æons, demons, and gods. Jesus Christ was an Æon. Men were pneumatic (spiritual), psychic (soulish) or hylitic (material). The latter must perish. Many of the gnostics were ascetic, others were just the reverse, contending that the nature of the actions of the material body were of no importance whatever.

We cannot wonder that such a mixture of doctrines gave rise to a belief in magic, charms, and amulets. They believed in mystical words and forms and these constitute the principal features of the Gnostic gems displayed.

Further examples will be found in the Egyptian collections. The legends and signs on these are chiefly the divine name JAH, or Jehovah of hosts, and the names of the archangels, Michael, Gabriel, Raphael, and Uriel.

The foregoing will supply an introduction to the early Christian antiquities and no detailed reference is needful. For reasons already mentioned, not many articles are to be expected in relation to the earliest times, and as Christianity was adopted by the various nations its antiquities are generally found in association with national rather than purely Christian matters.

Christianity is said to have been introduced into Egypt by Mark, the Evangelist, about the year A.D. 69. Later monasteries and nunneries sprang up, and the Scriptures were translated into Coptic, the Egyptian language of the time. A few sepulchral tablets referring to the period will be found in the Egyptian Sculpture Gallery. (See page 104.)

Christianity in Egypt adopted a line of its own. Among the ideas which grew up in the early centuries one was known as Mono-physism. This teaching was accepted by the Egyptians, and as it was condemned by the Council of the Church, the Copts, as the Egyptian Christians were called, broke away from the general body and became a separate Church. Being more or less in a corner by themselves, they preserved their ancient liturgies and customs. Their old association with Egyptian religion is probably the reason why the cross is often represented by the Egyptian *ankh* ♀ (life). It will also explain the Egyptian influence which is clearly to be discerned in their art.

Coptic antiquities have survived in great numbers, and a small room has been set apart for them in the Museum. Amongst them may be found grave stones and epitaphs, various objects in stone, wood, pottery (including lamps), and metal. They have been obtained principally from cemeteries and relate to the period between the fourth and eighth centuries, inclusive. A linen tunic with a tapestry ornament and other articles illustrate Coptic textile productions. Articles of later date indicate the influence of Saracenic art, as the decorations are Arabic in character even when the scenes represented are of Scriptural incidents.

There are a number of Ostraka, that is sherds used for writing exercises. They show us that human nature changes but little in the course of centuries, for on some of them the scholar has amused himself and maybe wasted his time, in making rough drawings of the human face and animals. Were the former intended to represent the dominie?

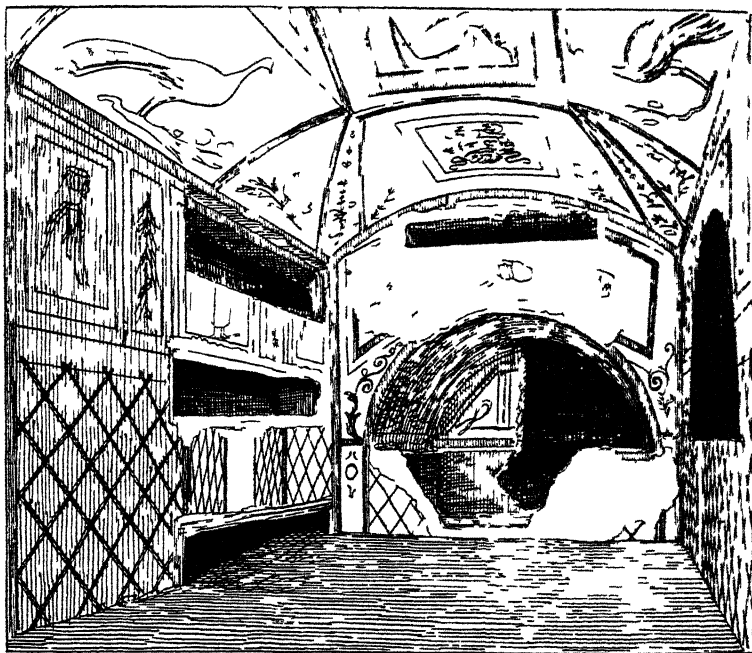
Closely allied to the Coptic church is that of Abyssinia, which also holds the Monophysite belief. The head of the Church, the Abuna, is actually a Copt, and is nominated by the

Patriarch of Alexandria. Abyssinia has usually been a sort of *terra-incognita*. The Portuguese endeavoured to convert the people to Catholicism in the sixteenth century, but though the royal family accepted the Roman doctrine the people rose against it and expelled the missionaries. The Negus (Emperor) resigned, and the old religion of the country remained unchanged. Dances form an important part of the religious services, the priest carrying a rattle or sistrum, and a crutch. Drums and processional crosses are also used. These are often decorated with representations of Scriptural scenes and of the martyrdoms of the saints. A few typical articles will be found in the Christian Room.

When Constantine removed the seat of the government of the Roman Empire from Rome to his new city of Constantinople, he inevitably subjected the civilization and the art of the Empire to the influence of the East. The result was the uprise of what is known as the Byzantine School. Its style of decoration is flat and is characterised by a plentiful use of gold in its pictures and illuminations. Much use, too, was made of mosaics and painting. They can hardly be termed attractive to modern ideas, yet they represent a period in art and they have left their mark on subsequent development. Byzantine art influenced the Venetians, and had a bearing on the movements of the Renaissance.

(B) THE RELIGIONS OF THE EAST

BUDDHISM, the religion of some five hundred millions of the human race, finds its adherents in North-west India, Ceylon, Burma, Siam, China, Japan, Tibet, and other parts of Asia. So far as can be ascertained it originated in the fifth century B.C. with an Indian prince, named Siddhartha, who was The Buddha. The name means The Awakened or The Enlightened, and is expressive of the claims made by Siddhartha. He forsook the luxury of a palace, left wife and child, and became a religious mendicant. It was then that he received his enlightenment, and for forty years he preached his new gospel, dying at the age of eighty.

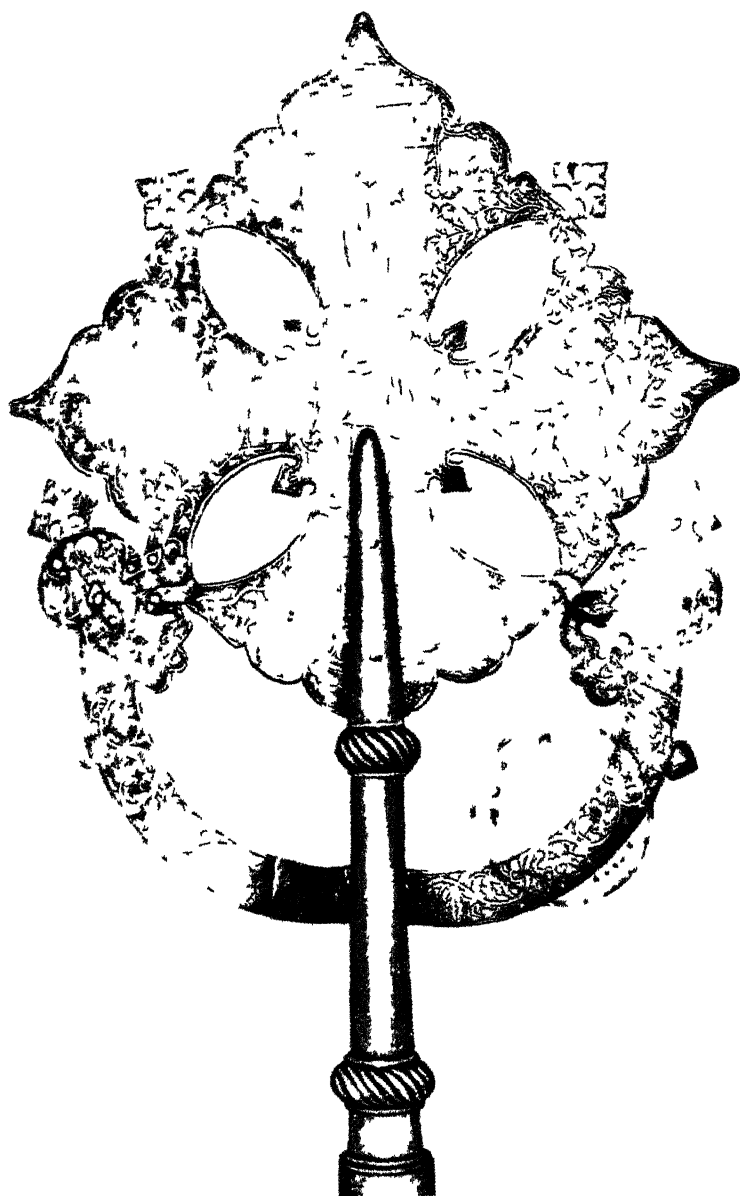


A CHAMBER IN THE ROMAN CATACOMBS F. M.
(after De Rossi)



INSCRIPTION FROM THE CATACOMBS
(after Muretti)

See page 140,



GILT BRONZE CROSS FROM ABYSSINIA

[British Museum
(See page 154)]

Face page 155]

Buddhism teaches that existence is mainly evil, that at death there is a reincarnation, and that the only escape from evil is to lose one's own individuality in the universal life—Nirvana. The way to attain to Nirvana is the "Eight-fold Path," that is by following eight right things—right belief, right purpose, right discourse, right actions, right living (*purity*), right effort, right mindedness (lowliness) and right meditation.

They have been summed up as renunciation of all desire which itself arises from sensation. Hence the idea of escaping from personal individuality into a universal life. One who has become purified by following the eight-fold path and whose next reincarnation will be a Buddha is known as a Bodhisatva.

The religion has its sacred books, its priesthood, monasteries and nunneries, and its missionaries. It has experienced heresies, particularly as it travelled beyond the confines of India where it arose.

The Buddhist Room in the Museum contains a large number of exhibits illustrating Buddhism in the various countries in which it is followed. There are statues of Buddha as he is idealised in India, Japan, Java, etc. Others will be found in the Room of Indian religions. There are also statues of Bodhisatvas, one from China being particularly worthy of notice.

Friezes from Buddhist temples contain some striking representations of Buddha and incidents in his life. One scene is frequently repeated—Buddha under the Bo-tree, where, so tradition alleges, he received his enlightenment. Rosaries are used, and quite a number, some very large in size, may be seen.

On the principal staircase there are numerous carvings from the Amaravati Tope. A tope is a structure usually erected over the relics of Buddha or one of his principal disciples. The sculptures represent scenes in the life of Buddha and a number of historical and local events.

Buddhism was introduced into Tibet in the seventh century A.D. Some centuries afterwards an Indian Buddhist went there and became the first of a long line of Lamas who have been the heads of the religion in that country. It was, how-

ever, a different form of Buddhism from that which prevailed in India, and is often known as Lamaism. Its head is now known as the Dalai Lama, which means Ocean Priest or Sea of Wisdom.

Actually Lamaism is a mixture of Buddhism, demon-worship and magic, and has been further confused by the introduction of a number of philosophical speculations. The Dalai Lama and his associate priests constitute a hierarchy, possessing property and exercising temporal power.

Worship takes the form of incantations, accompanied by the use of various kinds of musical instruments—prayer-wheels are evidently an important part of the religious equipment in Tibet. They are wheels or drums in which papers inscribed with prayers are placed. The wheels are turned and as they rotate the prayers are assumed to be duly offered. Apparently the method by which the revolutions of the wheel are effected is quite unimportant. It seems an easy mode of providing for "much speaking" and "vain repetitions."

A collection of articles associated with Buddhism in Tibet is in the Buddhist Room; there are rosaries, trumpets which are carried by itinerant lamas (one is made of a human thigh-bone), prayer-wheels and prayer-rolls and other articles.

Buddhism reached Japan in the sixth century, and became dominant in the ninth. But there, as in Tibet, it is by no means a pure type of religion, for local Japanese deities have been included as incarnations of Buddha. Moreover, it has become divided into sects and sub-sects. Two of these sects are represented by a table and utensils used in a ceremony or incantation known as Goma-wo-taku, or burning the Goma. It is practised by the Shingon and Tendai Sects of Japan, and consists in burning wood and the recitation of prayers which will have the effect of exorcising one hundred and eight demons that lead men to sin!

Figures, shrines and other things represent Buddhism as it is practised in Japan and form an interesting collection in the room.

Although Buddhism claims so many followers there are several other religions in the East, and some reference to them

is desirable, to enable a visitor to the Museum to appreciate what is to be seen there. Generally the things are exhibited in the Gallery of Indian Religions.

The most important from the point of view of the number of its followers, is Hinduism. This religion is especially interesting as it was, in the early form, the religion of the great Aryan, or Indo-European race from which we, as well as the Hindus, have sprung. It is therefore, in some ways, the religion of our own ancestors, and can be traced back for over three thousand years.

The principles of the early Hindu religion are found in a series of books known as the Vedas. The name Veda is Sanscrit, and signifies knowledge. The Vedas comprise a large number of books, but are summed up in four classes, (1) The Rig-Veda ; (2) The Yajur-Veda ; (3) The Sama-Veda ; and (4) The Atharva-Veda.

The Rig-Veda is the most ancient of all, and gives the best insight into the early principles of Hindu religion. It consists of over a thousand hymns, and is supposed to date from about 1500 B.C. From these hymns it is clear that primarily the Vedic religion was a system of native worship. This is not to be wondered at having regard to the amplitude and grandeur of natural phenomena in a country like India.

The Yajur-Veda contains various formulæ for the liturgies and ritual of the religion ; the Sama-Veda is another collection of hymns ; and the Atharva-Veda contains charms, prayers, curses, spells, etc., and has a distinct tendency to demon-worship..

The great Deity of the Vedas appears to have been Varuna, the sky or heaven. This name is closely allied to the Greek form Ouranos, a fact accounted for by the common origin of the Indo-European race. He was the Lord, the All-knowing and omniscient, the upholder of moral and physical order in the universe. Other deities were Indra, Agni and Soma. Indra was the god who wielded the thunder-bolt, who caused the rain and thus provided food for his people and overthrew his enemies. In a country like India such a god was a benefactor. The hard dry ground, was parched by the torrid heat,

and the return of the rain after drought was like life from the dead.

The other two gods were of an entirely different nature. Agni was the god of fire, and was really the most important god in the Hindu religion. Originally he represented the fire on the sacrificial altar, which was fed with pure clarified butter so that his flame might rise brightly towards heaven. He was thus the mediator, but he was likewise the god of the lightning and of fire. More hymns are dedicated to him than to any other being.

Thus far early Hindu mythology is understandable, but it is not so easy to understand the place which Soma occupied amongst the gods. Soma is the juice of a plant which when fermented is intoxicating. Was it the effects of a draught of it that impressed the early people with its divine power, and caused them to give it a place as "king of the gods and men"?

Since the decline of Buddhism in India, the Hindu religion, with its polytheism and caste usages, has assumed a new form through a union of primitive aboriginal superstitions with the pantheistic philosophy of certain aspects of Buddhism. The most popular gods of this modern phase of Hinduism are Vishnu and Siva.

Notwithstanding this, Brahma holds the first place among the gods in modern Hinduism, taking the place of Indra the Thunderer. He is always shown in a three-fold form, a trinity, or Trimurti. He is shown as having three faces and four arms, and usually holds a scroll or a book, intended to represent the Vedas. He rides upon a goose, and has a rosary and sometimes a water-pot. He is regarded as the generative power of the universe. His consort is Saraswati, the patron of learning and music. She rides upon the peacock and holds a lyre.

Vishnu, the second in the Hindu triad, represents the preserving principle in nature. He is a god of ancient date and has gradually occupied a more and more important position. During his existence he is supposed to have undergone ten avatars or incarnations. These were: (1) A fish, in which

form he is said to have saved the human race and the Vedas when they were in danger of being submerged by a flood; (2) A tortoise, in which form he supports the universe; (3) A boar, in this aspect he raised the earth from the bottom of the sea by his tusks; (4) A Man-lion, as he appeared from a pillar and tore to pieces a persecutor of his followers; (5) A dwarf, under which form he obtained the gift of all he could cover in three steps. This proved to be nothing less than the whole of the heaven and earth! (6) As Parusa-Rama, Rama with the axe, the Brahman who destroyed the Kshatriya caste. (This caste was the warriors who were alleged to have sprung from the arms of Brahma); (7) Rama Chandra, or simply Rama; (8) Krishna; (9) Buddha. This form was probably included to propitiate the Buddhists; (10) Kalki (the white horse), who is destined to appear at the end of the present evil age and destroy the wicked.

Of these various incarnations the two which are principally honoured by the Hindus are numbers 7 and 8—Rama and Krishna, and a considerable number of small figures of each may be seen in the Room of Indian Religions. They represent them in various aspects of their careers.

Rama, or Rama-Chandra, is always shown with a bow and arrow. He won his wife, Sita, by breaking the bow of Siva. But Sita was carried off by a ten-headed demon. To avenge this deed, Rama and his brother set off in pursuit; and obtaining the assistance of Sugriva, the king of the monkeys, they crossed to Ceylon by what is now known as Adam's Bridge, a chain of sand-banks which extend from the south coast of India to Ceylon. These sand-banks, so it is said, were made by the monkey god Hanuman. Thus Rama regained his wife. It is a queer tale to tell about gods!

Krishna is no less strange as a god. He is represented as black, or dark blue, with four arms. His brother, Balarama is always white. As a child he is represented as crawling on the ground, or trampling on the serpent. As a youth he sported with milk-maids, stealing their clothes whilst they were bathing. Later he was the lover of Radha. When seated he is usually cross-legged. In the Indian epic of Krishna he is quite a

different individual; there he appears as a hero, but in the legends concerning him we are introduced to the most depraved side of Hinduism.

Siva, the third of the triad, is a god of mixed attributes, but is identified with the Vedic god of prosperity. He is also known as Mahadeva (great god). He was a mountain god, and the River Ganges sprang from his head! In later times he took more terrible forms, and became the destroyer. In this phase, and as the hideous Ugra, he is everywhere. He wears a necklace of skulls; snakes twist round his neck; he sits on a tiger-skin and carries a trident, a drum, a club and a noose. His vehicle is a bull, and he himself has three eyes, four arms, and, sometimes, five heads. As the god of reproduction he appears as a linga, the phallic symbol of Hinduism.

Devi is the consort of Siva. Her other names are Gauri (white) and Dinga (unapproachable); it is thought that these names represent her as the mountain snow of the Himalayas, in which case they are appropriate enough. But Devi applies to her in her terrible form, when, fully armed, she tramples under foot the buffalo-headed demon Maheshasura. She is also Kali, in which aspect she is a hideous hag, often shown trampling on a corpse, dragging out the soul by its hair.

Hinduism has also its sun-god and the equivalents of the Grecian gods of the planets. Surya is the sun-god; he stands in a chariot driven by Aruna, dawn, drawn by seven horses. The planetary gods are—Mercury, Buddha; Venus, Shukra; Saturn, Sani; Mars, Mangala; Jupiter, Brihaspati.

There are many more gods in the Hindu Pantheon, but the foregoing sketch of the principal deities will enable the visitor to appreciate what may be seen in the Museum. Most of the things representing Hinduism come from India and Ceylon, though there are some from Java and Siam. Of the pre-Buddha period of Indian religion, when the gods of the Veda were worshipped, not much is to be seen.

The Jain religion has a number of points in which it resembles Buddhism, though it is believed to have developed before it. The Jains reside principally in the western area of Upper India. The religion is attributed to one Vardhamana Mahavira,

who lived in the sixth century B.C. The Jains believe in the immortality of the soul even for animals. They are exceedingly particular; the body must be kept in subjection by abstinence, and they are called upon to practise liberality, piety and gentleness, also to visit the temple daily. They reverence twenty-four Jinas, or Tirthamkaras; these are saints of the past who by mortification of the body have obtained a position superior even to that of the gods themselves. The Jains have many beautiful temples, from which a number of plaques may be seen in the Room of Hindu Religions. There are also representations of some of the Jinas; in one of them the first and the last stand side by side.

Then there are the Sikhs. The Sikhs were not originally a nation but a religious sect. They were founded by one Nanak (1469-1539), and have to all intents and purposes become a nation. Nanak's object was to bring about a union between the Hindus and Mohammedans of India, and to form them into a single brotherhood. He therefore accepted the reincarnation doctrines of the Brahmins and the mission of Mohammed as the prophet of God. He was succeeded by a number of teachers, gurus, the last of whom was one Govind. Govind opposed both Mohammedanism and Hinduism, at least in so far as the caste system of the latter was concerned, and taught that God could only be found in humility and sincerity. Before his days Arjun Mal, the fifth guru, had compiled the *Adi Granth*, the book of sacred teachings, Govind wrote a second volume and taught men to worship one God, to reject all superstition, to be moral in character, and to live by the sword. A copy of the *Adi Granth* of Govind Singh may be seen, together with a canopy and other things which are used in connection with the religion of the Sikhs.

No view of Indian Religions would be complete without a reference to Mohammedanism, for its followers there number over sixty millions. The nature of this religion prevents many things being shown. It recognises one God, prohibits all images and any artistic representation of the human form. The outline of its history is too well-known to need detailed repetition. Founded by Mohammed in the seventh century

A.D. it quickly spread under the persuasion of "The Koran, tribute, or the sword." It spread to India in the eleventh and twelfth centuries. The Koran is its Bible. This book was written by Mohammed from time to time, and its teaching is the basis of the legal codes in Mohammedan countries. A beautiful example of it is on view, which originally belonged to the Royal Family of Delhi. There are a few other articles, such as gilt standards for processional purposes, and a silk banner showing the sword of Ali, the son-in-law of Mohammed.

(c) SOME OTHER RELIGIONS

THERE are so many religions in the world that the British Museum could not illustrate them all, but a few more are represented.

The first place must be given to the Jewish religion, the source from which Christianity arose. The few things illustrating it will be found in the Buddhist Room,

Thousands of years before the uprise of Mohammedanism, the religion of Israel forbade the use of representations of God or men; consequently objects suitable for exhibition are few. They are however of great interest, particularly to students of the Scriptures.

First and foremost is a scroll of the Law, from Spain. The Law of Moses is the central feature of Judaism. There its essential principles are declared. Much has been added, both by the Prophets whose works are included in the Hebrew Scriptures, and in later additions by way of traditions, interpretations and so forth. Something of this has been already seen in the Manuscript Saloon.

By it is a Shophar, or Ram's Horn, which is blown on the Day of Atonement and at the New Year. There is a ewer and basin such as are used by the priests for their ablutions, ceremonial purity being essential in all Jewish rites. There is also a set of Phylacteries—small boxes or bags containing slips of parchment on which certain Scriptures are written. They are worn by the Jews on the head and left arm during the time of prayer.

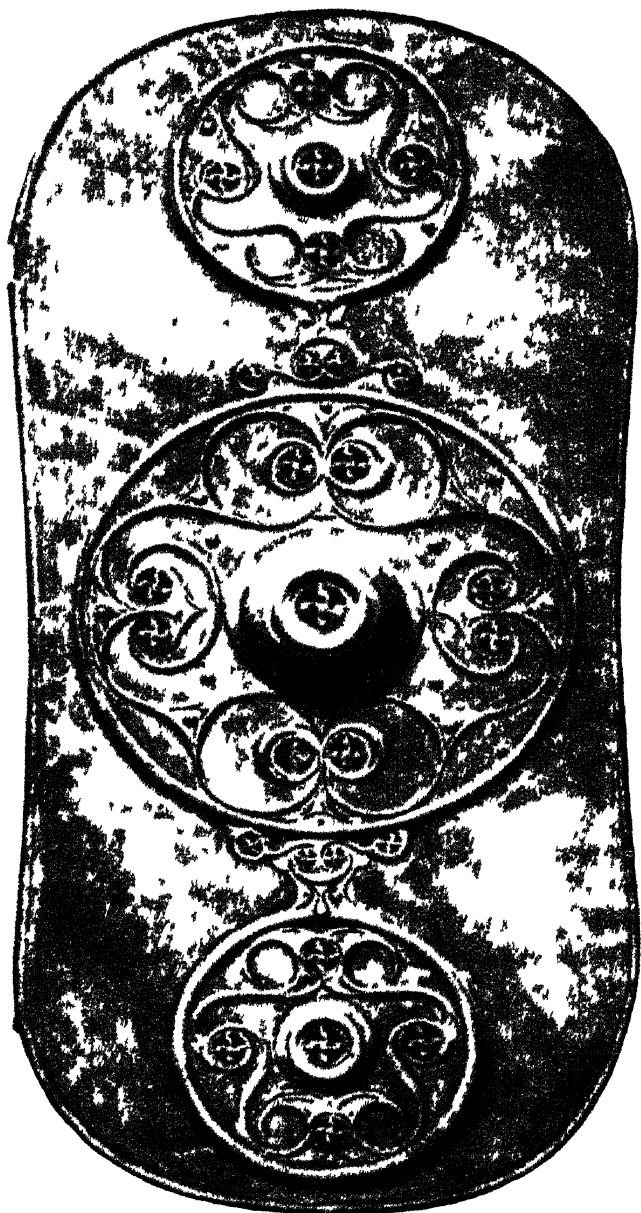


A BUDDHA

PLATE 15

(See page 15)

The figure



ENAMELLED BRONZE SHIELD, FOUND IN ^{British Museum}
THE CHAMPS AT BAITFSEA

Face page 163]

(See page 179)

The most interesting of all will probably be the set of ritual instruments, used by the Rabbis to perform that essential Jewish rite—circumcision.

Of the other religions little need be said. Japan has its Shintoism, a mixture of nature-worship and ancestor-worship. There are many gods and goddesses with many legends. Shintoism is "the Way of the Gods" and embodies the primitive beliefs of the race. China has a statue of Lao-Tsze, a Chinese philosopher who was born some six hundred years before Christ and taught men good things, but who looked backward for his ideals. To-day Taoism is essentially polytheistic and has little to do with the ideals of Lao-Tsze.

Finally mention must be made of a collection of objects relating to primitive Shamanistic rites. Shamanism is actually the primitive religion of the Ural-Altaic peoples of northern Asia and Europe. Its primary idea is that the spirits of departed ancestors can be made to respond to the magical rites and formulas of a class of Shamans, who are something like the medicine-men of the American Indians. The Shamans are regarded as mediums between the living and the dead. Actually they are sorcerers who profess to practise divination and exorcise spirits. The exhibits are of various kinds, but all show the means by which such people have imposed upon their fellows. One gruesome object is a drum made of a human skull.

Of the religions of other primitive peoples nothing need be said here, though many illustrations will be found in the Ethnographical Gallery. In principle they add little to our knowledge, and however they may appeal to students of comparative religion, they probably have but little interest to the average men and women who visit the galleries of the British Museum.

So far as the religions of the Egyptians, Babylonians and Assyrians are concerned sufficient has been said in the chapters dealing with the galleries allocated to those peoples.

CHAPTER XIX

THE THREE AGES OF MAN

THE LINES of human history have been divided into three great ages: (a) the Stone Age; (b) the Bronze Age; and (c) the Iron Age.

The application of the terms to specific times varies in different parts of the world. For example in North America stone was used for weapons and tools only a few centuries back, whereas in the civilizations of the Old World it ceased to be used for all general purposes thousands of years ago. It follows that the finding of stone implements anywhere is, by itself, no proof of the chronological period to which they relate, though it may have an important bearing on the question.

That mankind has passed through a Stone Age is certain. The thousands of flint and other implements that have been discovered in all parts of the world, place the fact beyond all discussion although it may be difficult to say whether a particular stone may, or may not, have been chipped by human agency, in other cases they are palpably the product of human ingenuity.

The Stone Age is associated with early races of men and with more or less extinct animals, such as the woolly rhinoceros and the mammoth, although other animals also existed, and were hunted by the men of the Age. It has been divided into three principal sections, called respectively Eolithic (*Eos* dawn, *Lithos* stone) the dawn of the Stone Age; Palaeolithic (*Palaios* old and *Lithos*) the old Stone Age; and Neolithic (*Neos* new and *Lithos*) the New Stone Age.

The application of these terms to chronological epochs is impossible, but it is generally held that the last continued

in Northern Europe until somewhere about 2,000 B.C. Of that time in Europe we have no written records, and our knowledge of it is largely a matter of deduction from a few known facts, supplemented by the lessons to be drawn from flint and other implements, the places where they have been found, and any circumstances which may have been noted in connection with them such as the presence of animal remains, pictures or markings on walls and various articles, and so forth.

Although not by any means the only stone used, flint was the material generally adopted by men of the Stone Age for the provision of their tools and implements. It is peculiarly adapted for the purpose. It is very hard, often harder than quartz, yet it is brittle and breaks in flakes, leaving the edges sharp. It is not to be wondered at that early man, having no iron at his disposal, found a way to treat flint so that it might minister to his needs in hunting and killing animals, also, it must be admitted, for use in warfare and on his marauding expeditions.

The earlier specimens of flint implements which have been found are simple in form and roughly finished. Later ones are more carefully prepared, special forms being produced for special purposes. These are much better finished by being ground or polished.

Flint implements have been found over a widely distributed area. Beds of rivers and lakes, and river gravels frequently contain specimens, and in such places they have been discovered in Southern and Middle Europe and Southern England. Other places have yielded many in all parts of Europe. Outside Europe stone implements have been found practically everywhere—Asia, Africa, America and Australia. They point, therefore, to the universal diffusion of the practice of using stone in the service of man.

It would be impossible to follow the subject in detail as it concerns all parts of the earth; the better way will be to confine attention principally to Britain, whence a very extensive collection has been gathered together. We may then refer to a few examples from elsewhere. There is an advantage in

pursuing this course as England is recognised as a favourable field for the study of primitive man.

Stone implements of the Eolithic period have been found on the North Downs, in Hertfordshire, Wiltshire and other areas in Southern England. They are described as the first recognisable work of man in Britain.

It may be questioned whether some of them are the product of human art, but that generally they bear traces of the work of man is evident. One of the most interesting exhibits is the shoulder-blade of a mammoth which was found at Lower Clapton, London; resting upon it was a well formed stone implement, thus indicating the coexistence of man and the mammoth in the British Isles. There are also two large blocks of flint which show how primitive man used it for anvils as well as for the implements he desired to make.

When we come to the Palaeolithic period, there can be no question that the implements are the product of human workmanship. They vary greatly in size, and the objects vary in purpose. There are hammers made to be attached to wooden handles, scrapes for scraping the skins of animals, axes, etc.

The Neolithic age was marked by "dolmens" (table stones) and barrows and large quantities of implements have been recovered from them.

The best way to make the subject clear is to give an account of an actual find in Great Britain. Near Torquay there is a cave in a small limestone hill. It is known as Kents' Cavern, and has been examined carefully on more than one occasion. Working downwards, there were: (1) Blocks of limestone, some of huge size (one hundred tons). These had fallen from the roof of the cave; (2) About twelve inches of black mud or mould, chiefly decayed leaves; (3) A stalagmite floor of varying thickness; (4) over a portion of the ground a black band made up of charred wood; (5) Light red clay containing limestone fragments, and various remains. This was not found all over the cave; (6) A stalagmite floor of crystalline texture, sometimes ten to twelve feet thick; (7) The lowest layer composed of rounded pieces of quartz and dark red grit embedded in a sandy paste,—breccia.

Stone implements found vary from the early forms to those belonging to the latest Neolithic times. In the lowest deposits they were rude and massive. Towards the top of the breccia the style improves. In the red clay (No. 5) they were made of flakes struck off from blocks of flint, and show progress in style and workmanship. In this layer were also found three bone or horn harpoon hooks, hammer stones and a badger's tooth bored so as to be worn. The stalagmite floor (No. 3) had very little, but what it did yield was neolithic in type. The black mould under the limestone blocks was most prolific of flint articles, and included objects evidently belonging to what is known as the bronze age; together with fragments of pottery belonging to times as late as Roman Britain.

One other feature needs to be mentioned to complete the factors of the problem set by Kent's Cavern, that is the animal remains. Working upward as before, in the breccia and the stalagmite floor (Nos. 7 and 6) the animal remains were those of bears; the bones had become mineralised and brittle. In the levels Nos. 3, 4 and 5 a variety of animal remains were found. The cave-hyena was most common, closely followed by the horse and the rhinoceros. There were Irish elk, wild bull, bison, red-deer, and cave-bear, also bears of the brown and grizzly variety. Less common were the remains of the cave-lion, wolf, fox, reindeer; there were a few of the beaver, the glutton and the sabre-toothed tiger.

Here is an interesting object lesson which may be studied. When did these various animals live in England? What sort of men were they who lit fires and lived in this cavern? What brought all these animal remains there? What caused the disuse of the cavern? It is one of the great advantages of our national collection that such problems can be considered in the light of the evidence which can be seen there, surrounded by similar things from elsewhere. Kent's Cavern is not alone in its witness to the past. Further evidence is furnished by other caves in Devonshire, Somerset, Derbyshire (Creswell Crags) and elsewhere. Some of these add to the fauna of Kent's Cave such animals as the hippopotamus and the hare.

A survey of the Stone Age exhibits and their problems would not be complete without a reference to the drawings which early man has left behind him to testify to his presence and attainments. These are not numerous in England, though they have been found in some areas. In France carved and engraved representations of the human figure have been found, also figures of animals. Bones with drawings of horses' heads, the rib of a deer engraved with heads of a reindeer and a goat may be seen. There are also carvings in the round and in low relief. Special mention may be made of some carvings of reindeer on mammoth ivory, and of a mammoth on reindeer antlers, as indicating the artistic attainments of the Stone Age. They are crude when compared with similar productions to-day, but they indicate observation and the ability to reproduce and represent form.

Sometimes men of the Stone Age adorned the walls of their caves with paintings and engravings. They cannot, of course, be removed for exhibition, nor are any reproductions on view. At one place in France there are no less than one hundred animals portrayed on the walls.

The implements, pottery, and various remains belonging to the Stone Age are deposited in the Central Saloon of the Upper Gallery of the British Museum. The available space is limited, and many of the exhibits are in draws below the principal objects shown. Thus anyone interested in the subject may examine the exhibits; each draw is labelled to indicate the contents and their place of origin. The British Isles furnish a considerable proportion of the total exhibits, and England is much more prolific of implements of various kinds than either Wales, Scotland, or Ireland. Other countries are represented, at least so far as the Old World is concerned, from Spain to China and Japan, also Africa.

The stone weapons and implements from the New World and from Australasia will be found in the Ethnographical Gallery, and many of those from Egypt and Mesopotamia will be found in the galleries given up to those areas.

In the Saloon there are models of three places of special interest in relation to the Stone Age:—Stonehenge, Arbour

Low, and Grimes' Graves. A few words in relation to each may be helpful.

Stonehenge really belongs to the Bronze Age and will be more conveniently dealt with in connection with it. Arbour Low is situate in Derbyshire. Originally there was here a cromlech, or stone circle, but the stones have fallen to the ground. Flint implements were found there so that the circle evidently relates to the Stone Age. It is usually presumed to belong to the later period, i.e. the neolithic.

Grimes' Graves, covering an area of twenty acres, are in Suffolk. There are some hundreds of depressions which appear to mark the places where mines were dug through the various kinds of earth to seams of flint, which were then followed by a series of horizontal tunnels. Some of the spaces between the pits were used by the miners as working-places to make the implements for which the flint was obtained, and hundreds of flint-flakes and implements have been found. The model gives a realistic idea of the efforts made by primitive man to provide himself with tools and weapons to minister to his necessities and desires, to secure his food, and to fight his fellows. It shows us that he was capable of mining for his requirements, and it may cause us to revise our estimates of his early abilities.

(B) THE BRONZE AGE

ONE OF the greatest steps forward of the human race was taken when men first discovered the advantages of metals over stone for the manufacture of implements and weapons. Assuming a knowledge of the use of fire, the manufacture of implements from metal is both easier and quicker than from stone. Moreover the possibilities of the manufacture of metal implements are such as to rapidly displace stone once the way of using metal was discovered.

As to when, or how, men first learned to use metal, nothing definite can be said for nothing has been discovered to give the information. That such use goes a long way back is certain. Iron can be traced back to the fourth Dynasty of Egypt; in

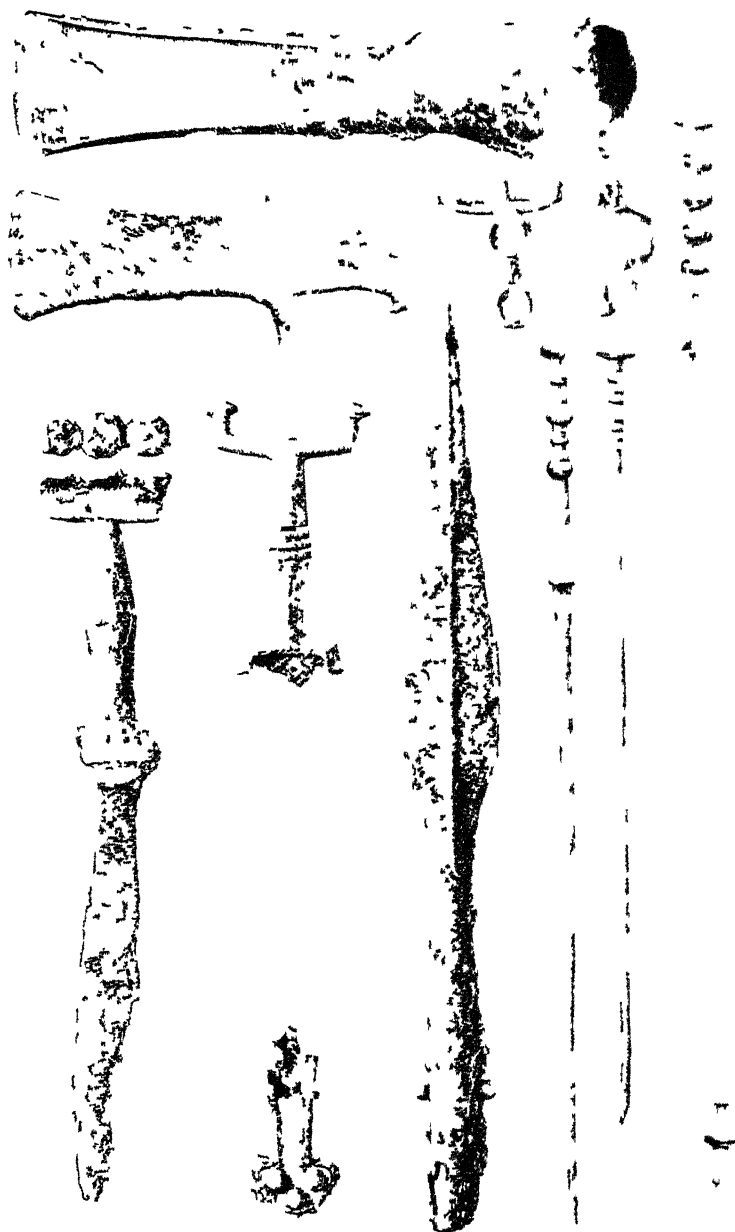
the Egyptian myths it is called the "metal of heaven" probably because the iron in question was of meteoric origin. In the Bible Tubal-cain is described as "an instructor of every artificer in brass and iron."

Notwithstanding this early knowledge of iron, it was not the first metal to be used in the place of stone, and the title of the Bronze Age is universally recognised as applicable to the period which ensued between the Stone Age, and that time when iron was the principal material used for the manufacture of implements.

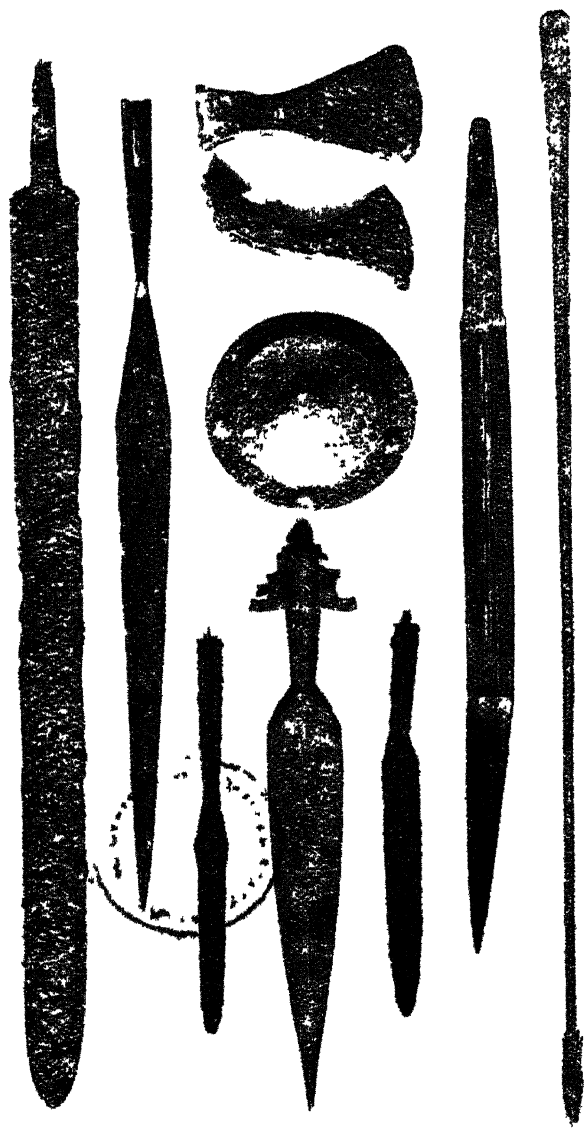
A difficulty meets us at the outset. Bronze is not a simple metal, but a composition of two others, usually copper and tin. In some cases the use of pure copper preceded the use of bronze, though in others, bronze immediately succeeded stone. We cannot attempt here to solve the problems as to how men learned that by combining two metals into one a more useful medium was produced, or where this fact was first discovered. It is certain that, wherever the discovery was made, the use of the new metal spread with comparative rapidity through the old world.

It will be appreciated too that the adoption of metal instead of stone implies trade. Any village might be self-supporting so long as stone was used for all implements and weapons, but so soon as bronze was adopted trade and transport were essential and this accords with the manifest progress which is indicated by a comparison of the conditions of life in the Stone and Bronze Ages respectively.

There is one exceedingly interesting fact in relation to the new metal, so far as Britain is concerned. Tin is a natural production of these islands, in fact one of the earliest names applied to them was the *Cassiterides*, or tin islands. The name comes from the Greek word *cassiteros*, tin. It is believed that this metal must have been worked here as far back as 1500 B.C., for the Phœnicians traded for it, and, as early as 1200 B.C. were engaged in a regular trade for British tin. It has been pointed out, and it is perfectly obvious, that they would not land here and discover tin spontaneously; they must have had knowledge from elsewhere that such a metal was to be



WEAPONS OF THE IRON AGE
 Iron Celts Daggers and Spear head Bronze Piccol and Pins
 (See Plate 17)
 Plate 170



[British Museum
(See page 188)]

TYPICAL IRON WEAPONS OF ANGLO-SAXON DATE

found in this, to them, faraway corner of the world. Hence the suggested and tentative date of 1500 B.C. for the commencement of metal working in this country.

Elsewhere an even earlier date must be fixed for the use of bronze. Occasionally bronze articles have been found in association with Egyptian scarabs inscribed with the names of Egyptian kings, sometimes in Egyptian tombs of known date. These take the use of bronze as far back as 2500 B.C. though a still earlier date is claimed for its introduction, say 3000 B.C.

One feature in relation to the use of stone and metal indicates the strange fact that whilst man is a progressive animal he is characteristically conservative. Thus stone knives continued to be used for ceremonial purposes long after the use of bronze had become general. So in later ages bronze was used when it had been superseded by iron. An illustration of the former may be seen in the book of Joshua, where it is recorded that knives of flint were used in the ceremony of circumcision. The latter is indicated by the fact that in Rome the priest of Jupiter might shave his beard only with a bronze razor.

The principal exhibits relating to the Bronze Age will be found in the Central Saloon of the Upper Galleries where the Stone Age Antiquities are on view. As in the case of stone implements, others will be found in sections of the Museum specially allocated to particular peoples, ancient or modern, and a reference to the Egyptian, Babylonian and Assyrian and the Ethnographical Rooms and Galleries, will be necessary for anyone who desires to see all that may be seen of the Bronze Age exhibits in the Museum.

The collection of British bronze implements is very complete and the development of particular weapons, such as the spear head, and the sword, is specially illustrated.

There is a large collection of pottery of this Age, the bulk of it being sepulchral in origin, that is to say the examples have been found in the barrows which were the places of interment for prehistoric man. It was probably made for the purpose of being buried with the people, for many of the objects found in the graves were obviously quite new when

they were deposited there to accompany the deceased to the underworld. They are of various types. There are beakers, or drinking vessels, intended to hold liquid refreshment for the use of the deceased, or, maybe, to propitiate the spirit of the dead in the interests of the living. They contained liquid for evidence of the contents has remained in a more or less solid form.

Next there are food vessels, which were apparently later than the beakers; they have been found in considerable numbers in Britain and in Ireland. They are well ornamented, and are, in some ways, the most attractive class of pottery relating to the Bronze Age. Strange to say they are rare in the southern counties, do not occur at all in Wiltshire, a county generally rich in prehistoric remains. They do not occur at all outside the British Isles, and therefore represent a native development of pottery, unaffected by other peoples.

Then there are the cinerary-urns, which were receptacles for the ashes of the dead. They imply, of course, cremation. Then come incense-cups, as they are called, although it is not by any means certain that this was the use for which they were intended. Sometimes they have been found inside the cinerary-urns, and sometimes they are ornamented with cruciform and other marks. Whether these had any special significance it is impossible to say.

Some solid chalk drums, engraved with geometric designs, are of exceptional interest on account of their markings. They were found in a barrow at Folkton, in Yorkshire. The peculiarity is that the presentation of the human eyebrows and eyes which appears on them is also found on objects from Troy and the islands of Greece, also on some from France and Spain. The geometric designs are somewhat like those used at Mycenæ. They seem therefore to point to some connection between Early Britain and the Ægean. Such a connection is not difficult to understand in view of the trade between Britons and the Phœnicians, already mentioned, but the fact enlarges our ideas of the ways of the early occupants of Britain.

The model of Stonehenge may be referred to here. Stonehenge is situated among a series of barrows of the Bronze

Age. Various theories have been put forward as to its origin; it has been ascribed to Romans, Druids, and Phœnicians. The general opinion, formed after careful examination of the place, and the remains which have been dug up in the neighbourhood, is that it was a temple dedicated to the worship of the sun. By astronomical calculations it has been ascertained that it must have been erected about 1680 B.C.—with a possible margin of a century either way. The calculation is based on the idea that the rays of the rising sun at the summer solstice were intended to go along the main avenue to the centre of the circle, as the rate of the sun's apparent shift in position during the centuries is known, the calculations referred to were possible, and were made with the result indicated.

Wales and Scotland have yielded some interesting specimens, and Ireland has been particularly productive. The articles found there are often of practically pure copper. Ireland was one of the sources of gold in the Bronze Age, and gold objects found there are usually of native metal, alloyed with silver. It was in general use for lunettes, or crescents. The prevalence of gold in Ireland is indicated in a hoard found at Newmarket, Co. Clare, in 1854, which contained the largest number of gold ornaments ever brought to light at any one place in Western Europe.

Sun-worship in Ireland is represented by some gold discs, which date from 1000 B.C. They have cruciform patterns on some of them; it is suggested that they were intended for solar-symbols.

Lake dwellings are a characteristic of the Stone and Bronze Ages in certain areas. Those of Great Britain are generally of the Iron Age, though bronze implements have been found in them. On the continent, however, they principally relate to the Bronze Age. They, therefore, call for some comment here as a number of instruments and implements are shown, especially from Swiss lake-dwellings. These villages were sometimes of considerable size, one on the Lake of Geneva (Lac Lemán) was 1200 by 150 feet in extent. Generally they were built on piles, just like the existing villages of the Canadian Indian fishing tribes on the Skeena River in British Columbia.

In some cases, however, heaps of stones, kept in place by piles, were raised in the lakes. On the top of the piles wooden platforms were placed, and houses, built usually of wattle, covered with clay and thatched, were erected thereon. The object of the strange situation was evidently protection.

Attention was first directed to the lake-dwellings of Switzerland during an exceptionally dry season in 1853, when some of the piles were exposed on the shores of the Lake of Zurich, and many antiquities were discovered. They show that the inhabitants cultivated the neighbouring land, hunted the game, fished, kept domestic animals, preserved certain kinds of fruit, and although skins were usually worn for clothing, flax was grown and garments were woven from it. Pottery was made, but the potter's wheel was not used. They had domesticated the horse, drove waggons, had knowledge of metallurgy, and were skilful weavers. Some of the articles which have been recovered are shown together in the Central Saloon; and serve to illustrate the life and interests of the lake-dwellers.

The Bronze Age exhibits from other parts of the world are grouped in national or geographical units. France is well represented, so is Denmark. Of the Central European exhibits those from Hungary deserve special mention. There the bronze industry developed its artistic quality more than in most other parts of Europe, and elaborate types and ornaments were made after iron had been introduced into the neighbouring countries. Copper is produced there and was freely used. There is evidence of outside influence in the ornamentation that was adopted.

Italy, Spain and Portugal complete the survey of Western Europe.

Greece possesses a peculiar interest in relation to the Bronze Age. In it was Mycenæ and other places excavated by Schliemann; the Greek islands include Crete with its Minoan civilization, contemporary with the Bronze Age. Bronze daggers, swords and spear-heads tell of the warlike activities of the times. As the weapons are examined we may think of the tale of Troy, and remember too that it was the people of

Crete and elsewhere who, as Philistines, came to Palestine, giving their name to the country. It was the fact that they possessed the superior weapons of the type used by the peoples of Greece and Crete, that enabled them to hold the coast lands now known as Philistia. Even more interesting are the things which illustrated the civil life of the people.

Closely allied to Greece and its islands are Asia Minor and Cyprus. Hissarlik, the site of ancient Troy is situated on the western shores of Asia Minor, and many bronze implements have been found in its various layers, representing the cities which were successively built on that spot. Cyprus, as its name suggests, was a copper producing island, and implements of pure copper, or with a very slight mixture of alloy have been found there. Some of the manufactures of the Island were evidently exported, as copper daggers, like those made there, have been found in Hungary and Switzerland.

Turning to Asia itself, similar copper daggers have been found in Syria and Palestine. Copper objects have been discovered near Gaza, and in Bethlehem. The presence of the Philistines in the land accounts for some of these articles which include a sword, forty-two inches long, which has been identified with the swords borne by Philistine mercenaries in the Egyptian armies, as represented on the monuments.

As already stated, the introduction of copper into Egypt took place very early. It came from mines at Sinai. Bronze appears in the Fourth Dynasty. It is doubtful whether the Egyptians were ever dependent entirely on bronze. Yet they developed the industry, and many examples may be seen in the Egyptian Galleries; only a few being shown, for comparative purposes, in the Central Saloon.

In Mesopotamia, again, the introduction of copper was of early date. Recent excavations at and near Ur of the Chaldees show it to have been used on a large scale as early as 3500 B.C. At Ur and Erech graves contained weapons of stone, copper and bronze; in the later ones even iron was found, but was used, apparently, for ornamental purposes only. As in the case of Egypt, it is necessary to look at the Gallery specifically set apart for matters connected with Babylonia

to get a proper idea of the place of bronze in that country. One significant point may be mentioned. Babylonian and Assyrian weapons and implements are simple, and have no attempt at decoration. This is in keeping with the direct military ways of the peoples concerned, especially of the Assyrians.

Persia and the Caucasus, Russia and S beria, and finally the far east of China and Japan, add their quota to our knowledge of the ancient use of bronze and the characteristics of the Bronze Age.

(C) THE IRON AGE

THE IRON AGE is a period which cannot be definitely applied because we are still in it, for in the greatest products of machinery to-day iron is the basic metal from which most parts of the machines are made. From the point of view of our survey it must be understood that what we are concerned with is really the Early Iron Age—that is the period which in Europe and Asia followed the time described as the Bronze Age.

We have seen that a knowledge of iron can be traced back to very early times indeed. With that we are not now concerned, but with the time when iron began to be used as the general material for the manufacture of weapons and implements.

The earliest stage is defined as the Hallstatt type. The name comes from a Keltic burial-ground which was discovered near Hallstatt in the Tyrol. Whilst elsewhere the change from the Bronze to the Iron Age is more or less definitely indicated, the remains at Hallstatt show a gradual growth in the use of the new metal. Bearing in mind the traditions that ascribe the introduction of Iron to Vulcan, whose forge was supposed to be at Mount Olympus, there may be something to be said for the theory that the use of iron originated somewhere in the Hallstatt area, and spread thence over Europe, and then to Asia and Africa. The yield of the Hallstatt graves has been very great—swords, daggers, javelins, spears, helmets, axes, and shields, together with jewellery, and beads. Nearly

all the weapons were of iron. The commencing date of the civilization associated with the type is put somewhere before 1350 B.C.

The second stage is defined as La Tene, the name of what was one of the Lake-dwellings of Switzerland. This is estimated to date from about 500 B.C. At La Tene also the finds were very varied, including swords, spear-heads, axes, knives, scythes, kettles, pins, etc., also brooches. It is often described as late Keltic. Through the Kelts the Iron Age conditions were introduced into Britain. Many illustrations of articles made in Britain during the Iron Age are to be seen for quite a number of important finds have been made there. They are of great interest for they indicate trading relations with the Grecian peoples, and the spread of Ionic influence to the local industries of Britain in that early time. It is said of a shield which was found in the Thames that it "makes a comparison with Greek ornamentation at its best (i.e. the age of Pericles) by no means ridiculous."

To appreciate the conditions of the Early Iron Age we must consider other things besides iron implements. Pottery for example occupies an important place in indicating the artistic development of a people, by reason of its varying shapes and modes of decoration.

The principal exhibits relating to the Early Iron Age will be found in the northern half of the Iron Age Gallery. They are restricted to the period up to the birth of Christ. The other half of the room is devoted to later times. As in the case of the Stone and Bronze Ages the British section is kept distinct from others. In this instance the foreign first claims our attention.

A noticeable development of the era is the pottery. There was a marked improvement both in form and decoration. Design became even and definite, colouring more varied, there was, in fact, a definite sense of the artistic spirit in the products of the Age.

Another development is seen in relation to brooches, and an interesting collection of them is arranged in series, showing how the early type, almost like a modern safety pin, was

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improved upon, until elaborate forms were used, especially in Italy and Switzerland.

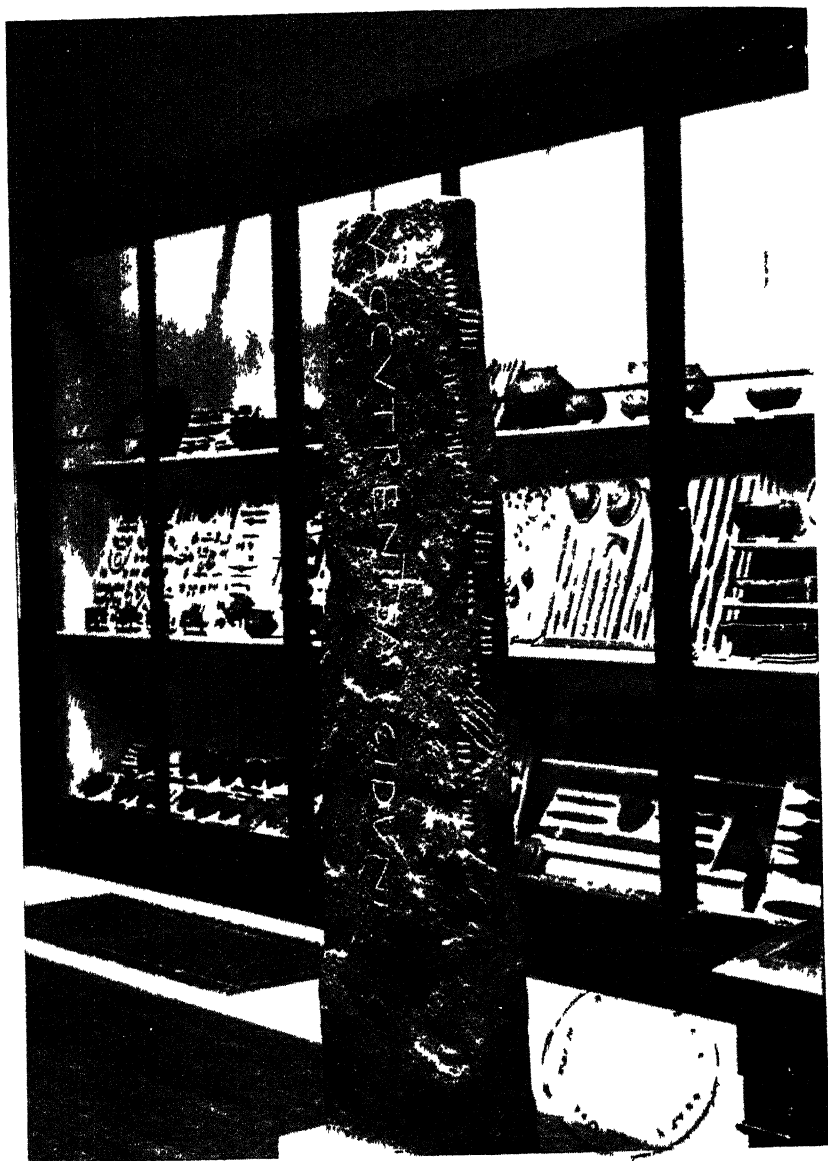
Another feature of the Age was the custom of wearing collars of twisted metal. They are known as torcs, from the Latin, *torques*. They became a national peculiarity of the Kelts. From the graves at La Tene it appears that in the earlier times they were worn only by women; but elsewhere, and later, the custom was adopted by men also. It was then presumably it became a national emblem of the people. The "Dying Gaul" in the Gallery of Casts, wears one, and in the fourth century B.C. one Titus Manlius acquired the surname Torquatus by slaying a gigantic Gaul, taking the torc from his neck, and placing it on his own as an indication of victory.

That civilization was developing among the peoples of Europe during the Early Iron Age is further evidenced by the fact that about that period coins begun to appear in graves; in the later stages of the civilization described as La Tene, they become abundant. Some of them are obviously copied from classical models, others are of rude workmanship and are known as little rainbow dishes (*Regenbogenschüsselchen*). They are made of electrum (a mixture of gold and silver) and are cup-shaped. The peculiar name is due to a belief that they were to be found where the rainbow touched the earth. The belief is probably accounted for by the fact that a number of them were found washed out of the earth after heavy rain.

No doubt the general visitor will be more interested in the relics of the Early Iron Age which have been found in Great Britain. These will be found at the east end of the Gallery. They comprise weapons, implements, jewellery, pottery, weaving, etc. Altogether they give us an interesting insight into the conditions of life in these islands prior to the coming of the Romans. Here again the collection of brooches is likely to be found of considerable interest, as a whole series is arranged together. Pins for the hair and for dress will also be interesting both in themselves and for the light they shed on the clothing and habits of the people. They range from pins closely resembling the every day pin of the housewife to pins decorated with coral and engraving like the tie-pins of to-day.



FIGURE 1. THE TAPES CARPET WITH THE



THE OGHAM MEMORIAL
(Note the Markings on the Margin)

[R B Fleming & Co

(See page 188)

The most generally interesting feature will be enamel work. It first occurs in the later period described as La Tène. Originally lumps of red enamel were cut or moulded into the desired shape and attached to the articles they were intended to embellish, by means of pins. Other specimens show it as held in by a raised decorated framework of metal. The enamel was prepared by reducing a coloured substance and then fusing it. In this art Early Britain excelled, in fact specimens of the best variety and method are not often found elsewhere. This is confirmed by the statement of a Roman writer. "They say that the barbarians who live in Ocean pour these colours on heated bronze, and that they adhere, become as hard as stone, and preserve the designs that are made in them." Ocean was the supposed river that encircled the earth, and the reference is clearly to Britain. The art was also practised in Ireland. The red colouring matter used was oxide of copper, and the glass used is equivalent to our ordinary flint glass. The melting point of the substance is 686° C. This implies considerable progress on the part of our early ancestors, and the examples exhibited indicate great skill both in design and workmanship. In some examples the metal has been blackened; in others the original deep golden colour of the bronze must have enhanced the effects of the enamels. Later new colours were added—blue, orange, green, yellow, and brown. Many of the articles were used for horse-trappings, but the principal ones on exhibit are the Witham shield, excellent in design and workmanship, and another shield which was found in the Thamas at Battersea. Some helmets decorated with enamelling may also be seen.

In the year 1886 an important discovery in connection with the Iron Age was made at Aylesford in Kent. It was a "pit-burial" place, and contained a bucket, a flagon, a skillet shaped like a frying-pan, and some brooches. All were of bronze. The flagon is of Italo-Greek manufacture and points to the continuance of commercial or other relations similar to those already referred to. Other pit-burials had been found there before.

In 1906 some unusually interesting discoveries were made at Welwyn. In some respects they differ from those generally

found and may, therefore, be noted particularly. They relate approximately to the period of Cæsar's invasion of Britain, and are exhibited together. In addition to the usual pottery there are silver cups from Italy, three pairs of fire-dogs, and an iron frame which has been presumed to be a sacrificial table or altar, together with five amphoræ (vessels in which wine was imported from Mediterranean countries). Welwyn is about eight miles from St. Albans (the Verulamium of the Romans), and it is believed that it was at this place that Cassivellaunus prepared a stockaded fort, by means of which he hoped to stay the advance of Roman armies. Whether the things found had anything to do with the royal house or not, the very possibility lends an interest to them. At any rate they are specimens of furniture used at the time the Romans invaded Britain. Clearly our forbears were not quite the woad-painted savages they were sometimes represented to be.

In dealing with the Bronze Age reference was made to lake-dwellings. Britain had one at Glastonbury, but as very little bronze has been found there, and many iron implements have, it must be dated in the Early Iron Age, before the Roman occupation of the West, as nothing essentially Roman has been found there. It has been fully explored, and a large number of articles illustrative of life in Britain have been discovered. The investigations have shown, moreover, that there are well-defined layers of clay, charcoal, ashes and wood, indicating successive occupation of the site through a series of years.

A number of wooden articles were found, including a large bowl, cut out of a solid piece of wood and decorated outside by lines, gracefully arranged. An axle-box turned on a lathe, a ladder and the framework of a loom indicate something of the attainments of the people; a bronze mirror, tweezers, antimony, and rouge, tell us something of the habits of the ladies of the village. The discovery of several crucibles show that the inhabitants understood the use of metals for the manufacture of their implements.

The Glastonbury village has yielded evidence in regard to the preparation of clothing in the Early Iron Age. Spindle

whorls are frequent among the relics. Before being made into cloth, thread must be spun, whether its base be wool or flax. Until the introduction of the spinning-wheel, a distaff was used, on which the crude material was placed, so that the fibre might be drawn from it as yarn. In this process the whorl was used, and examples may be seen. Loom weights which were used to ensure the tension of the threads have been found, also weaving combs, made of bone. With the spindle, the distaff and the loom, the necessary clothing could be prepared.

Reference has been made to the pottery of the Early Iron Age. Britain has furnished its quota to this, and many specimens may be seen. Scotland, and Northern England have provided a most unusual find—a series of ornamented stone balls. Various kinds of stone were used, and the purpose for which they were made is quite obscure. One found by Cromarty Firth has a number of nobs upon it something like a modern golf ball. Can the "Royal and Ancient Game" be traced so far back? There is certainly no evidence of it, and the similarity is presumably nothing more than a coincidence, but the existence of the stone balls is at least indicative of the fact that ball games were probably played thus early in our Island's story.

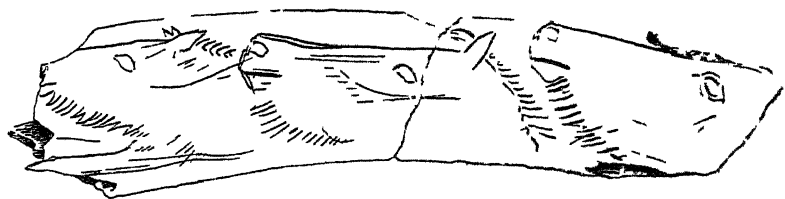
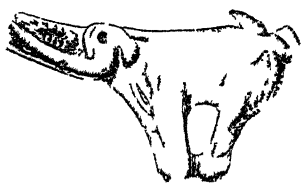
Some strange vessels which are on view call for notice. They are somewhat like cauldrons. In the centre of the bottom a small hole is drilled. Similar bowls, though smaller in size, were used until recently in India and Ceylon for measuring time-periods. If a bowl of this character is placed in a larger receptacle containing water, the water will naturally percolate into the bowl through the hole, and when sufficient water has gone through the bowl will sink. Once the time occupied by this process is ascertained, there is an easy way of measuring the passage of time. The method was the reverse of that adopted in Greece and Rome, where time was calculated by water or sand running out of a vessel instead of into it. According to Cæsar, the Druids of Britain were students of the sciences, including astronomy, and for this some means of measuring time was necessary. The strange feature of the matter is that the method should be that of the East, not of the West. Why

Britain and the East should thus adopt the same method cannot be said, though attention has been drawn to the fact that Pliny, writing of magic, says "it was practised with such surprising ceremonial by the Britons that they might be thought to have instructed the Persians themselves."

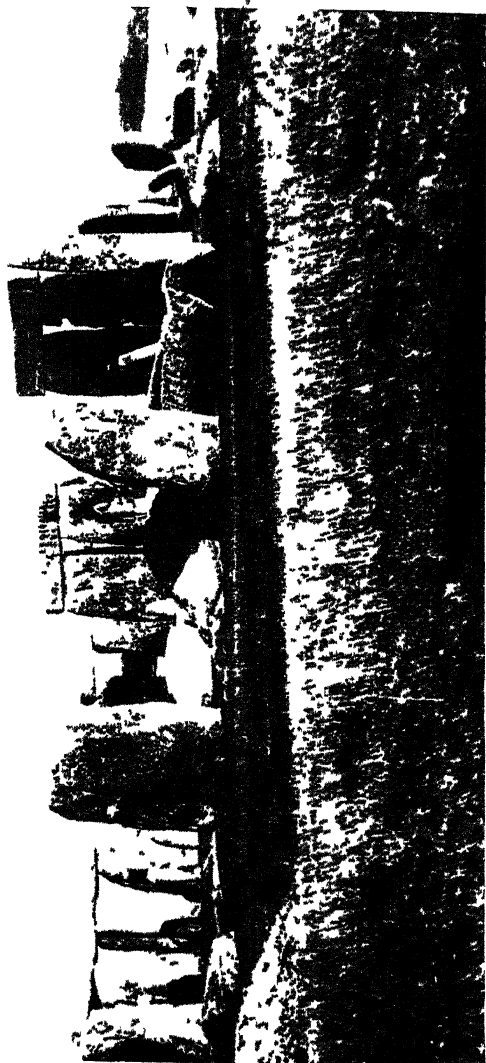
One other matter remains to be noticed in connection with the Early Iron Age. In an organised community where commerce is pursued, a standardised system of weights and measures is a necessity. From various parts of England flat iron bars have been found. There is clearly a standard in connection with them, though they have been found in various areas. In the National Museum of Wales, at Cardiff, there is a bronze weight marked I. It weighs 4,770 grains and the bars referred to appear to have a direct ratio to this, in various relationships of one-quarter, one-half, one, one-and-a-half, two, and four. Hoards of this bar-money have been found at ancient camps, and bronze weights have been found on the Mendips and at Glossop, and these also conform to the suggested standard.

Two of these bar-weights were found buried at the base of the entrance to "Weyland's Smithy" in Berkshire, others have been found in the Thames. In the south-eastern counties a regular coinage appears to have been recognised.

British coinage is illustrated in the coins and medals section of the Museum, but a few examples are shown in the Early Iron Age Room for the purpose of giving a more complete picture of Britain at that time. The earliest are imitations of the gold Stater of Philip of Macedon. Those exhibited include a base-silver coin, coins of famous British rulers (one of these is by Cunobelin, the Cymbeline of Shakespeare). There were many other types, and several are shown. The earliest are, generally, gold coins; but in later times silver and bronze coins were adopted.



STONE AGE DRAWINGS



STONTH NGE

CHAPTER XX

ROMAN BRITAIN

THE COMING of the Romans is for all practical purposes the commencement of the known and recorded history of Britain. Before that time the land was divided into the territories of various tribes, and though allusions of ancient authors shed some light on various parts of the country, no regular record exists of those early days.

The Roman invasion under Julius Cæsar was not much more than a punitive expedition, intended to impress the natives of the Island with the prestige of Rome. It was not until a century afterwards that the real conquest was attempted and the country reduced to the condition usually associated with a Roman province.

The effects of the conquest were soon apparent. True, outbreaks of the native population took place from time to time, in fact Rome found Britain a hard nut to crack, but the benefits of a single and settled government were apparent, and the people generally progressed and prospered under the Roman sway.

Two things were primarily responsible for this change. In the first place Rome imparted to our British forbears an appreciation of civic and national life. Hitherto the country had been mainly agricultural and rural. Under Roman influence city life was established in London and other centres. Under such circumstances the amenities of civilization multiplied, and the provincials of Britain appear to have readily assimilated the new conditions and to have settled down to the new life.

Roads were another matter in which the Romans altered the conditions of the country. To the Romans, roads were

both a military and a political necessity, and such thoroughfares as Watling Street, Ickneild Way, Fosse Way and Ermine Street, bringing together distant centres, and regularly used for posts and military movements, served to unite the hitherto divided tribes, and gradually impressed upon them a sense of national unity.

The combined effect of the foregoing causes, and many other matters of lesser importance, was that the country made great strides during the four hundred years of the Roman occupation.

The Gallery of Roman Britain, therefore, is one of great interest, and may be looked upon as illustrating the era which followed the Early Iron Age.

Political interest will attach to such things as the head of the Emperor Hadrian, which was found in the bed of the Thames at London Bridge. Hadrian visited Britain during his reign. The unsettled state of the northern portion of the island gave considerable concern to the Roman government, and the Emperor caused the well-known Hadrian's Wall to be built from Wallsend on the Tyne to Bowness on the Solway in the year 122. The same Emperor is memorialised by the cast of an inscription on the wall of the Room of Roman Britain. In English it reads "Dedicated to the Emperor Hadrian, son of the deified Emperor Trajan, grandson of the deified Emperor Nerva, chief pontiff, father of his country, in the 14th year of the tribunitian power and his third consulate, by the Canton of the Cornovii (Wroxeter)." Wroxeter was a Roman station, near Shrewsbury, built to restrain the native tribes of Wales from invading Roman Britain.

Associated with this aspect some military certificates may be seen. They are inscribed on bronze and were given to the soldiers serving in Britain. They are dated in the years of the Emperors Hadrian, Trajan, and Antoninus Pius. It was the custom for diplomas or certificates to be given to soldiers in the Roman armies when they received their discharge. In some cases they grant Roman citizenship to the individual and his descendants, also the right to marry, giving citizenship to the wife as well. It is worth noting that in relation to

wives the certificates provided "or in case of unmarried soldiers, any wives they may subsequently marry, provided they only have one each."

Under Roman arrangements some parts of a country might be treated as colonies, whilst others were granted municipal status. Apparently the lead producing areas of Britain were regarded as Imperial property for the lead-pigs which have been found are so attested by the stamps they bear. There are some in the cases.

Passing to matters of more general interest we learn something of the ways of Rome from a milestone bearing the names of the Emperor Septimus Severus and his son Caracalla. As it was found near Llanfairfechan, in North Wales, it indicates that even in remote quarters, distances were measured and recorded.

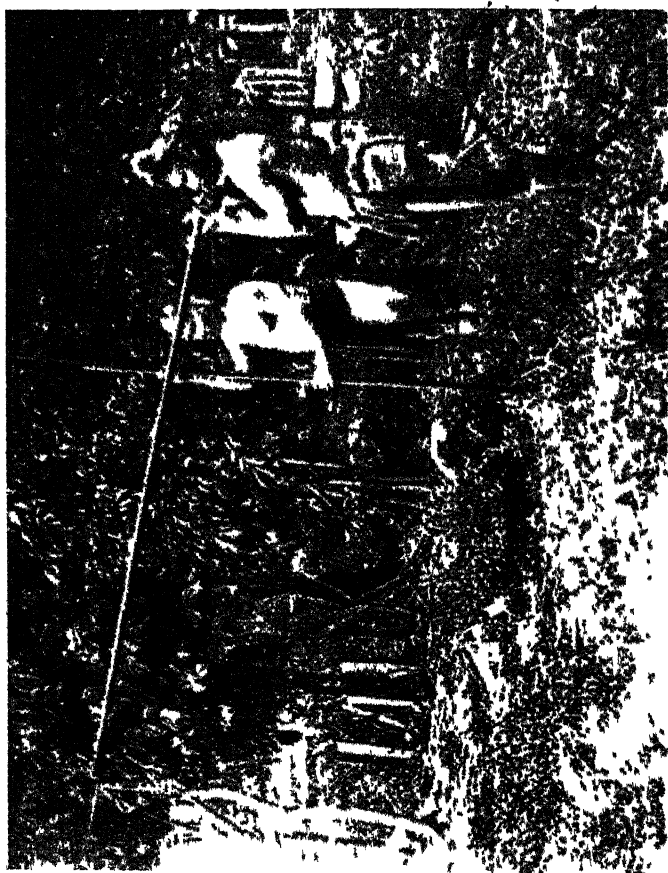
Most of the other exhibits in this Gallery relate to the domestic side of life in Roman Britain. The growth of city life led to improved housing accommodation, and a series of roofing and other tiles serves to emphasise this result of Roman rule.

Pewter, glass, and pottery show the development of the taste of our forefathers under the influence of Rome. Special attention may be directed to a quantity of Samian bowls. Samian ware is the name given to a fine grade of Roman pottery of a pleasing dark red colour. Although the name comes from the isle of Samos, they have no connection with that place. The majority came from Gaul, but the utensils were widely distributed through Britain. This pottery, sometimes referred to as "terra sigillata" was evidently valued, and was preserved with great care after its manufacture had ceased. A number of bowls are shown together, which were dredged up from a vessel which was wrecked about A.D. 180 on the Pudding Pan Rock, near Whitstable. Some of these are "signed" by the makers. They show the results of seventeen hundred years' immersion in the sea.

Personal ornaments often tell us something of the people who wore them. In the case of those of Roman Britain they illustrate the influence of Rome on the inhabitants of the

country. They consist of brooches, silver and gold ornaments, and the growth of taste is easily to be discerned by comparing the various designs. Toilet articles, such as perfume and unguent bottles of glass, manicure sets, tweezers, and stigils; writing materials, including inkpots, pens, and styli; and games, all add their testimony to the same effect.

We may briefly sum up the evidence of the Museum contents in relation to this period of British history, by saying it was a time of quiet progress, broken now and again by native uprisings here and there. When the Roman eagles prepared to depart, Britain was in a much better state socially than it had been when Julius Cæsar first landed on its shores.



NATIVE'S SHOOTING WITH BLOW GUN

[British Museum
(See page 196)]

CHAPTER XXI

THE SAXON PERIOD IN BRITAIN AND ON THE CONTINENT

THE GREAT improvement in the condition of the people which marked the Roman period in Britain, did not help the natives of the country when the Romans left. A long time of peace and quiet progress left them quite unprepared for the troubled times that were to follow.

The fifth century was a time of world movements. Races outside the Roman domains were stirring. Pressure from the East caused them to seek outlets to the West and South, and the movements that made it necessary for Rome to recall her legions from Britain were also the cause of the dangers that faced the inhabitants of that country.

Jutes, Angles and Saxons invaded the land, not merely to ravage, but to settle. Their methods were ruthless; the Britons were gradually driven westward, and at last Britain became England. The Angles settled mostly in the north and east, the Saxons south of the Thames, the Jutes in Kent and the Isle of Wight. Something like a hundred and fifty years were occupied in the conquest, and during that time much of the gloss of the previous civilization perished. The unity of the kingdom ceased and the separate peoples formed kingdoms with changing borders.

Later came the Danes, and settled in the country. Like their predecessors, they came to conquer, not merely to plunder. In fact, before the end of the so-called Saxon period kings of the Danish race ruled England almost up to the coming of the Normans.

This is the period illustrated by the Anglo-Saxon Antiquities in the Iron Age Room, where there are also to be found similar exhibits in relation to the various peoples of the Continent, who were contemporary with the Saxon domination of England.

A period of more or less constant warfare cannot be expected to produce much for the shelves and cases of a museum, but what there is indicates very plainly the set-back the country received from the withdrawal of the Romans and the break-up of the territory between the peoples who formed the various kingdoms in England for some six hundred years.

Pottery, articles of personal adornment such as beads, brooches, and necklaces, articles for the toilet, and gold ornaments, all indicate the decadence which set in, and that is probably the principal lesson which is to be learned from the British Section of the Iron Age Room dealing with the period.

Naturally enough a warring age produced weapons and the arms and armour of the times may be seen, especially swords of various design. It was the time, too, of the Vikings, or the Norsemen, and their swords and axes are displayed.

One of the most peculiar things to be seen is an Anglo-Saxon casket carved out of whalebone, and jewelled. It is known as the "Franks Casket." The subjects represented in the carvings form a strange medley. They are: 1, Romulus and Remus with the wolf; 2, Wayland Smith with a skull for a drinking cup; 3, The adoration of the Magi; 4, The taking of Jerusalem; 5, An episode from a legend of Egil the Archer. It has a Runic inscription in the dialect of Northumbria.

A prominent feature of the room are the Runic and Ogham memorials. Runic memorials are found in Scandinavia, in the eastern and north-eastern parts of England, in Scotland; also in France and Spain. The Runic writing consisted of straight lines in various forms and combinations, probably because the earliest that are known were incised on stones where curved characters are more difficult to form. The word Rune is Gothic, and means secret or mystery. The knowledge of it was confined to a limited class of people. To the ordinary individual, ignorant of letters, the ability to communicate ideas to others by means of these strange signs would certainly appear a thing of mystery.

The Ogham stones are marked with a most peculiar kind of writing; it consists of a series of straight lines, horizontal or oblique, the number and position of the lines indicating the

letter intended. Thus one horizontal line to the right of a perpendicular line represents B, if on the left of the perpendicular line H, and if through it A. If the line is drawn obliquely it stands for M. This kind of writing was used by the ancient Irish, and certain other Gaelic and Keltic peoples. There are a number of Ogham stones in Munster and the South-West of Ireland, though they are not entirely confined to those portions of the country.

There are certain other antiquities from Ireland, principally a collection of iron bells formerly belonging to various churches of the country. These bells were sometimes encased in precious stones and preserved as a relic of the patron saint or founder of the church.

Of the other nations of Europe, little need be said. The countries represented are principally Scandinavia, Denmark, France during the period of the Carolingian Franks, Italy, Germany, and the Balkan States. The antiquities from the last-named area show clear traces of the influence of the Scythians who formerly inhabited Southern Russia.

CHAPTER XXII

THE ETHNOGRAPHICAL COLLECTIONS

UNDER this title may be grouped together a number of rooms whose contents differ in some respects from the general collections in the Museum. Although the British Museum had its origin in things gathered together by certain individuals who might be called curio-collectors, it has developed mainly on the lines of literary and archæological lore. This has been particularly so since the removal of the Natural History section to Kensington.

There remain, however, a large number of exhibits which are more than mere curios, for they have a real educational value. Some of them illustrate the past, though not usually a remote past, but many of them represent the present-day things of the less civilized, or uncivilized, peoples of the world. These are conveniently grouped together by the Trustees in the Ethnographical Gallery, to which, for our purpose we may add the Oriental Saloon.

Ethnography may be defined as the science which treats of the manners and customs of the peoples of the earth, and of their development in civilization, religion, and similar matters. So far as the British Museum is concerned the word is applied in a somewhat limited sense, for Europe is not included in the scope of the exhibits.

Hitherto we have found it necessary to go a long way back in the history of most of the peoples with whom we have been concerned. With regard to the principal of those who will come before us now we can only go back a comparatively short time, for most of them are part of the New World which has come into our knowledge during the past thousand years; in many cases much less time ago. Some of the peoples have

a history or traditions of their own, and can give a more or less consecutive and reasonable record of their past. This is the case for example with some represented in the Oriental Saloon—China, Japan, etc. Others have no such records, and only vague traditions.

Modern knowledge of the lands outside the old Roman Empire and the adjoining lands begins, for all practical purposes, with the Crusades, which brought the West into contact with the East. Then came the Renaissance with its revival of interest in things outside the little circle in which men moved, and a tendency to study. The fall of Constantinople in 1439 caused the fugitives of the Near East to flee to the West, and as a result there was a general quickening of the pulse of the body politic.

One form in which this new life manifested itself was in increased travel. Thus Marco Polo, in the last half of the thirteenth century, visited the East—Bagdad, Khorassan, the Pamir, and on to China. Thence he went to Burma, Cochin China, and India. Whilst there he obtained a considerable amount of information concerning Japan, Java, Ceylon and other lands. He afterwards wrote an account of his travels and thus made known some of the wonders of an almost forgotten world. The voyages of the Portugese, at the end of the fifteenth century, opened up the lands beyond the Indian Ocean. In the next century they and the Spaniards penetrated as far as Japan.

Inland in Asia the progress of travel and investigation was more slow, in fact places like Tibet have remained almost a *terra-incognita* until quite modern times. Of the other areas of the world something will be said when dealing with their place in the galleries.

The collections are so varied that it is only possible to give a general introduction to them. The Trustees have recognised this fact and instead of a Guide-book have provided a Hand-book to the Ethnographical Gallery and related rooms. In the circumstances a few remarks in relation to the various peoples and an occasional reference to some particular exhibit must suffice. To look at all would involve many hours, and

to write of all would be well-nigh impossible. Every area and every people have peculiarities of their own, and much time could be spent in an examination of the miscellaneous things which have been brought together. Generally something will be found to illustrate the matters referred to in relation to the various peoples.

(A) ASIA

THE THING that will first attract attention in the Oriental Saloon is the collection of arms and armour. It is not necessary to refer to the various articles in detail, but the beautiful finish and decoration of many of them call for particular attention; they are carved, chased, and damascened. Armour consisted of breast-plates, back-plates, and side-plates, arm-guards, and helmets. Of weapons there is an enormous variety, swords of all sorts and sizes, the knives of the Afghans, daggers, spears, battle-axes, maces, handflails, bows and arrows. These were all among the early weapons of the ancient East; fire-arms came later, being introduced, for example, into India in the sixteenth century. One weapon of peculiar design is the sharp-edged quoit used by the Sikhs of India. These were carried on the turban, and were thrown in such a way as to impart a rotary motion to them. Altogether the weapons form a formidable array of instruments for the destruction of human life.

The collection of Japanese arms and armour is very comprehensive. Swords occupied a prominent place in the Japanese armoury; complete suits of armour are on view, and some of the helmets are very suggestive of the "tin hats" of the Great War.

Of Northern and Central Asia there is not much representation. The peoples inhabiting this great region include Samoyedes, Gilyaks, Ainus, and Tibetans, and a few facts about each may add interest to what may be seen.

The Samoyedes are nomads; in a very real sense they live by their reindeers. The reindeer draws the sledge and gives its milk whilst it is alive; when it is dead its flesh is eaten, and its skin is made into clothes or tent coverings. As a

race the Samoyedes are declining, the inhospitable character of their country being probably one cause of this, but disease and the use of spirits are also said to play a part in the decline. Their religion is Shamanism (*see* page 163).

The Gilyaks inhabit the lands along the lower portion of the Amur River and the northern portion of the island of Sakhalien. A peculiarity of their customs is the way in which they make use of the birch-tree and the skins of fish to make bags and boxes. Snow-shoes and dug-out canoes provide their means of locomotion. They burn their dead, and the fire must be lighted by a fire-drill, neither matches nor flint and steel may be used. The fire-drill is evidently a ceremonial method of producing fire and is yet another illustration of the survival of ceremonial use of articles long after better and easier methods are known.

The Ainu inhabit the southern portion of Sakhalien, the Kurile Islands, and Yezo, having been driven out of Japan, ages ago. They still retain their association with Japan, whence they obtain most of the domestic articles which they use, other than those made of wood, and much of the material of their clothing.

Tibet is situated on a vast table-land, the average height of which is 16,000 feet above sea-level. It is the highest plateau in the world. The people are principally southern Mongolians, and live mainly in the southern portion of the country. Those who occupy the north are nomadic, but in the south they dwell in houses. Until comparatively recently the country was practically unknown to Europeans, except for a few Catholic missionaries who went there. In the eighteenth century a few travellers visited it, and some are said to have resided there for short periods during the nineteenth. Lhasa, the capital, is a sacred city, and until 1904, when a British military expedition entered it, very few Europeans were allowed inside.

The Tibetans are inveterate tea-drinkers. Their tea is made in a very peculiar way. Brick-tea is first of all pounded in a mortar, and boiled for a few minutes. It is then strained and poured into a long wooden tea-churn which has a piston.

A piece of butter and some parched barley are added and the whole is then vigorously churned!

The religion of the Tibetans has already been noticed (*see* page 155). Their family laws are peculiar, being based upon a mixture of primogeniture and polyandry. The father is the head of the family until the eldest son is married. He then hands over the property to the eldest son. The younger sons are allowed to live on the property, but they are not permitted to take wives for themselves; they are all, potentially, husbands of their eldest brother's wife!

The principal illustrations of Indian life are to be found in the Museum at South Kensington, so far as the British Museum is concerned the exhibits are principally those referring to the primitive tribes of the country. Ceylon is represented. It was colonised from India in the sixth century B.C. Prior to that the inhabitants were a primitive race known as the Veddas or Veddalis. They live in rock shelters or leaf huts, and their mode of life is exceedingly simple. They were serpent or spirit worshippers, and their religion is still practised. It includes Devil-dances during which grotesque masks are worn; a set of these may be seen. The central mask is supposed to be the demon of disease, others represents subordinate demons, each being a separate kind of illness. The attendants of the "healer" wearing these masks dance before the sick man, whereupon the "healer" chases them away—and the sick man is cured (?)

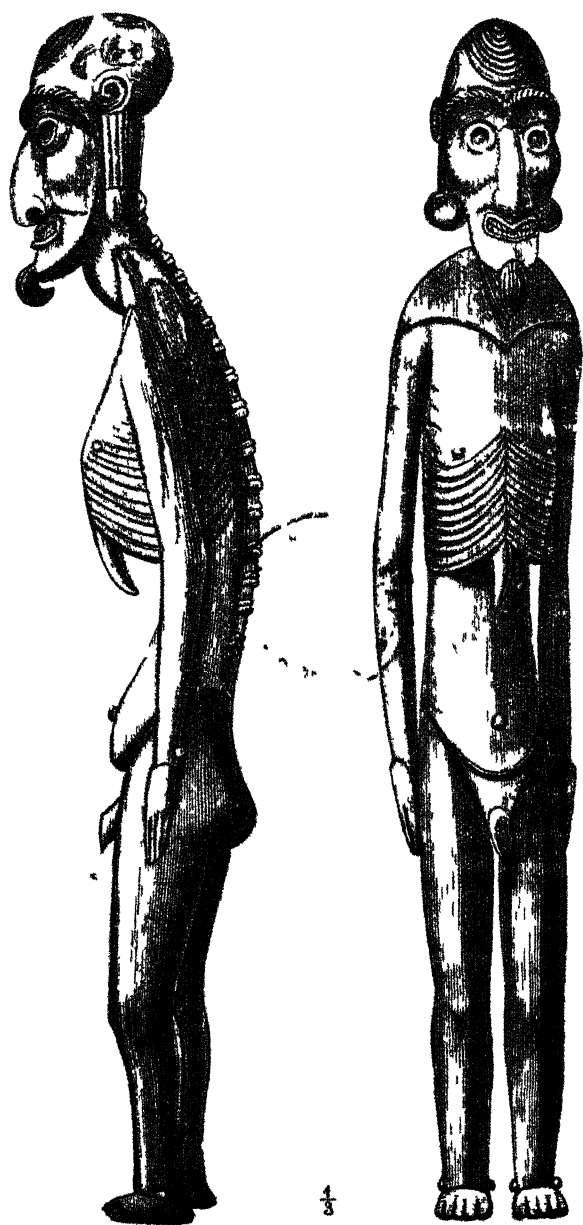
Off the coast of India there are groups of islands, which, being associated with India in government, are dealt with here. The inhabitants of the Nicobar group are primitive. They have a system of enumeration by twenties, and by figures painted on boards express their ideas in what is really an early stage of the art of writing. They furnish us with yet another indication of the sanctity of ceremonial methods in that on ceremonial occasions fire is produced by means of the fire-drill, notwithstanding the fact that they use matches for ordinary purposes. They use the outrigger description of canoe in journeying from one island to another.



JADE NECK ORNAMENTS FROM NEW ZEALAND

[British Museum
(See page 10)

[Face page 1



[British Museum
WOODEN FIGURES FROM RAPA NUI (EASTER ISLAND)

(See page 203)

Face page 195]

Nearer to India are the Andaman Islands, inhabited by a somewhat pigmy race, the average height of the men being less than five feet. When first discovered they had fire which they kept alive as they did not know how to produce it. They shave their heads, flint or glass being used as razors for this purpose, and their implements and utensils are of the rudest kind. One exceedingly strange custom may be mentioned. Three months after a person's death, the body is exhumed and washed in the sea. Necklaces are then made of the bones and worn as talismans to cure pain or disease.

Japan and Indo-China are not much represented, so far as their everyday habits and customs are concerned, but a collection of Japanese ivory carvings and netsukes will be found interesting. There are exhibits from Assam; some of the most peculiar are the ornaments worn by the Nago tribe, and various articles in use in the country. The ornaments contain tufts of human hair, goats hair dyed red, and cowrie shells.

Finally, so far as Asia is concerned, we come to an area to which the name Indonesia has been given. An Indonesian is a member of a race forming the chief population of the Malay Archipelago, though the word is now used as a collective name for all the peoples of Malaysia and Polynesia of Caucasian type. Indonesia, therefore, may be taken to include the Malay Peninsula and the islands eastward thereof as far as New Guinea, including Sumatra, Java, Borneo, Celebes, and the Philippines.

In this section, again, the Museum collection of exhibits is small and only a general comment is possible. Clothing is usually made of bark-cloth for men, but of a textile material for women; some of them wear very little clothing. Certain of the people practise teeth-filing, or chipping, and ear-ornaments are used. This is particularly the case in Borneo. Nose-pins are sometimes worn, and painting is employed for bodily ornamentation; either because it is supposed to possess magical powers, or, as in Java, as a decoration on State occasions.

Fire is produced among the various peoples by flint and steel, friction (sawing or twirling), and in some cases, by the fire piston. This is a peculiar contraption and merits some

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description. It consists of a small cylinder, stopped at one end, and a closely fitting piston. The piston is placed in the cylinder and struck home by a smart blow. It is immediately withdrawn, and as the result of the heat engendered, a small piece of tinder which is placed in the end of the piston is found to be alight. The origin of the invention is unknown.

Agriculture, hunting, and fishing are staple industries, and the Malays themselves are keen traders, carrying on their business by means of boats which are found everywhere on the waters of the neighbouring seas. They are orang-laut, "men of the sea," actually a sort of sea-gipsy. As a matter of fact their moral character does not stand very high, and many of them are little better than pirates.

In some of the countries weaving and dyeing are carried on, pottery is used, and metal working is well developed. In some places the pottery reaches quite a high level of finish, and the gold and silver work of the Malays is famous. Specimens of weapons will be found interesting, swords, spears, axes, bows and arrows, and especially the blow-gun, the sumitan as it is named in Borneo. A blow-gun has an outer and an inner tube, and the ammunition consists of small darts which are tipped with upas-juice. It is a deadly weapon for comparatively short-ranges, especially as it can be manipulated without noise.

For defensive purposes shields and body armour are used. The former naturally lend themselves to considerable decoration.

The amusements of the people are varied; they include puppet-shows, cock-fighting, football, and dancing. A number of musical instruments are used—the gong, the jews-harp, bells and drums.

Examples of all these things, and scores of others, may be seen in the various cases containing exhibits from Indonesia.

(B) AUSTRALASIA

THE GENERAL collection from lands outside Asia will be found in the Ethnographical Gallery itself, ranged in the order: 1. Australasia; 2. Africa; 3. America.

A visitor entering the Ethnographical Gallery for the first time will probably feel somewhat bewildered at the enormous amount of material that has been gathered together in a comparatively small space. There is enough to fill many more rooms, and the examination of the various things would be much more simple and satisfactory if additional room could be given. Space, however, is valuable and the best is done in the circumstances.

To assist the visitor the Trustees of the Museum have arranged for maps to be affixed to the various cases to indicate the area from which the things shown therein have been brought. This will be found a useful guide to those who wish to gain information about the peoples of the different parts of the earth and their customs. The peculiarities of the peoples as they are affected by their environment can be thus studied; an important factor in the science of Ethnography.

Australasia, or Oceania, including Australia itself, was the latest portion of the globe to be visited and explored, excepting, of course, the Arctic and Antarctic areas. The actual date of the first discovery of Australia is disputed. It is claimed that Magellan's followers sighted it in 1522; it is certainly mentioned in 1598. In the seventeenth century a Dutch vessel explored the coast of the Arnhem peninsula, and Tasman sent to seek the "Great South Land" discovered the island that now memorialises his name, in 1642. The mainland was first seen by a Briton in 1688, and in 1770 Captain Cook, in his famous voyage round the World, explored the eastern coast from Gipp's Land to Cape York. The first British settlement was made in 1788—as a penal settlement!

The aborigines of Australia occupy a low position in the social scale, their intellects are little developed, pictorial representations are very crude. They are essentially nomads, and since the advent of the white men have greatly diminished in numbers. Clothing was mostly derived from the animal kingdom. Their ornaments were necklaces made of kangaroo teeth or sections of reeds, cane armlets, and nose-pins.

When first discovered the Australian aborigines were living in a state equal to the Stone Age of European development,

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the implements and weapons being made of stone, teeth, shells, bone, or wood, suitably cut, chipped, or ground to provide the necessary edge. After the white man had made a home in Australia the natives adapted their old methods to new materials, and spear-heads were manufactured, by a process of chipping, from telegraph-insulators and glass-bottles! Specimens of these may be seen.

On water they travelled in canoes; sometimes dug-outs, sometimes of bark. In the latter case they were either taken in one piece from a tree, or several sheets were sewn together. Of their weapons the boomerang is the most characteristic; but it should be noted that boomerangs made for the purpose of war do not return to the thrower. In addition they used clubs, spears (for which in later times the white man's glass and even telegraph-wire provided the points), bows and arrows. Notched sticks seem to have been used as aids to memory and as the credentials of a messenger; they do not bear a message which anyone else can read, though the peculiar markings might suggest that to be the case.

Before passing to the smaller islands, Tasmania and New Zealand call for attention. The aborigines of Tasmania were of a very low state of culture, and under the influx of the white men have entirely disappeared, the last member of the race dying in 1876. Little therefore will be found to illustrate their life, and we may pass it over.

New Zealand was apparently first peopled by the Maories in the fourteenth or fifteenth century. Tasman discovered it in 1642, but Captain Cook was the first European to land on it in 1769. The Maories belong to the Polynesian race, but physically and intellectually they are superior to the other members of that family. They dress themselves in a cloth made of native flax, sometimes decorated with feathers of the kiwi. They wore ornaments made of sharks' teeth, jade, whale-ivory, and bird-skins. The jade was carved in fantastic shapes and worn as neck-ornaments. Ornamentation was placed on the body itself by means of tatuing, in fact in New Zealand this practice was most highly developed, and was done to both sexes. The chiefs further decorated themselves

by wearing the tail-feathers of the huia bird; when not in use these feathers were carefully preserved in wooden boxes, beautifully carved.

When the Europeans first visited New Zealand all implements and weapons were made of stone, jade, shell, etc., no metals were known. Yet they were able to accomplish remarkable results with these materials. Canoes, sixty feet long and six feet broad, were constructed, and the elaborate decorations and carvings with which they were ornamented, and which may be seen, are an eloquent testimony to the skill with which they used these primitive tools. Similarly house-gables, and door-lintels, were often decorated with carvings.

The Maories were a warlike race. Spears, clubs, and adzes were their usual weapons, but these were soon superseded by fire-arms on the arrival of the Europeans. A most remarkable weapon was a spear of nephrite (jade), which descended among the chiefs from father to son. It evidently was regarded as a kind of sceptre, and was almost a sacred object. Trumpets, conch-shells, and whistles were their musical instruments, the latter were often made from the bones of their slaughtered enemies.

Altogether there is plenty to see in relation to this faraway portion of the British Empire.

(c) OCEANIA

OCEANIA is a term of widely extended application, covering the islands of the Pacific between Asia and America. The whole may be divided into the racial divisions of the Papuans and the Polynesians, the former possessing negroid characteristics, and the latter Caucasian traits. There is much admixture in the peoples of some of the islands, sometimes including Pygmies, and the classification must often be general rather than specific.

The Papuans and the Melanesians who are grouped with them may be found in Fiji, New Caledonia, New Hebrides, Banks Islands, Santa Cruz, Solomon Islands, New Britain, New Ireland, the Admiralty Islands, and New Guinea. It

would be of little advantage to treat of each of these islands or groups separately, and it is proposed to call attention to matters common to all of them, making special reference where necessary to anything peculiar to any one of them.

In common with most primitive peoples the Melanesians are fond of ornaments, for which purpose they make use of the materials ready to hand. Among other things there are necklaces of shells, shell-beads, teeth of various kinds, and seeds. Armlets and pendants made of shell, tortoiseshell, boars' tusks, and other things in great variety are worn. Special reference must be made to the cachalot ivory pendants and the breastplates of ivory and shell worn in Fiji, the jade articles in New Caledonia, and the shell breast ornaments and tortoiseshell fretwork of the Solomon Islands. These things repay careful examination: the work is excellent.

Living on islands, often parts of groups, travel by water is a matter of importance. Consequently canoes are found nearly everywhere. In some instances they are simple dug-outs, in others dug-outs with out-riggers are used. In the Solomon Islands canoes are built of planks, and are often decorated with inlay made of shell.

Currency is a very strange affair among them, most peculiar articles being used for it. Shells, of course, are in common use, but in addition such things as whale's teeth, flying-fox teeth and fur braid, mats, arrows, feathers, and porpoise teeth are used.

When the islands were first discovered the use of metals was unknown, and the implements and weapons were like those of the Stone Age in Europe, modified by the use of materials either unknown, or not similarly used, by the men and women of the Stone Age. Taking weapons as a typical illustration, they used clubs, adzes, spears, daggers, and slings. The clubs were of stone or wood, and every island seems to have had its own design. Spears were pointed with bone barbs, sting-ray (fish) spines, and obsidian. Daggers were made of obsidian or cassowary-bone.

The Fijians appear to be the only people with anything like a military organisation. There the profession of arms was hereditary, and bravery in war was encouraged by the belief that death by violence alone gained the soul admittance to the realms of bliss. Prior to the influence of Europeans the people were cannibals.

One strange feature of Melanesian life is the part which secret societies play in the organisation of society. With one or two exceptions these societies are open to men only. They receive very rough treatment during the initiatory rites. When they are initiated they are regarded by those outside the society as almost supernatural beings. They exhibit themselves in ceremonial masks and elaborate dresses. Apparently there is no really secret cult. Still the organisations are influences for good as they assist in maintaining public order and are able to inflict punishment on those who act contrary to the customs of the people.

Amusements include a kind of foot-ball, surf-riding, spear-throwing, the use of tops and kites and games requiring the use of boards and "men." It is peculiar to read that "cat's-cradle" is universal among the Melanesians. Dancing and music find an important place in their customs, and some of their instruments are certainly strange, as, for example, a gong made of wood, with a fantastic face carved upon one end. Others are conch-shell trumpets, jews-harps, and flutes which are blown through the nose!

Peculiar customs are associated with death and religion. In the Solomon Islands shrines are built for the skulls of ancestors and offerings are made to them. Magic is prevalent everywhere, and charms of stone and other materials are used for all sorts of purposes.

Polynesia—which means many islands—is the name given to the islands of the Pacific, east of Melanesia, it really applies to the islands which occupy the centre of that ocean. The principal groups and islands are the Samoa, Tonga (Friendly), Hawaiian, and Tahiti. Some of them have been known since the sixteenth century: our real knowledge of them only began in the eighteenth.

Polynesians are born navigators, and by their canoes cross wide stretches of the ocean even now. Whole war fleets were made in some of the islands. The canoes were either single or double, and often had the stern and prow elevated well out of the water and elaborately carved, sometimes with figures of their local gods. The war-canoes were about sixty feet long and could carry as many as fifty fighting men. Small canoes were made on the dug-out principle. The large double ones were built up from the keel, the planks separately prepared, smoothed and polished, and sewn together. Sails were used when suitable, the masts being removable.

Bark cloth was a principal article of clothing. As its name implies it is made of the bark of certain trees. The bark is soaked in water for several hours, the inner bark removed, and three pieces of it laid one on top of another and pressed until they adhered to each other. It is then beaten with wooden mallets, being kept moist during the process, and finally ornamented with coloured designs.

Personal ornaments in Polynesia consisted of necklaces, armlets, breast-ornaments, made usually of shell. Feathers were also worn, sometimes for coronets, sometimes for cloaks (see on). Their weapons were clubs, spears, daggers, bows, slings and javelins. Musical instruments and games were popular.

The religion of the peoples was polytheistic on a basis of animism and ancestor-worship, and a fine series of carved representations of their gods may be seen. Though usually of human shape this was not necessarily the case, in fact there is a figure of the Tahitian war-god, Ono, which consists of a piece of wood covered with woven material, with the eyes and arms roughly indicated by braid.

Special reference may be made to Hawaii, formerly known as the Sandwich Islands, and which were annexed by the United States in 1900. The inhabitants were a very warlike race, but are dying out. Captain Cook, after having been greeted there as a god, was afterwards murdered on the beach. A king of Hawaii, Liho-Liho, visited England in 1824 and died in London. The great feature of the Hawaiians is their feather



[British Museum

CEREMONIAL MASK
FROM NEW CALEDONIA

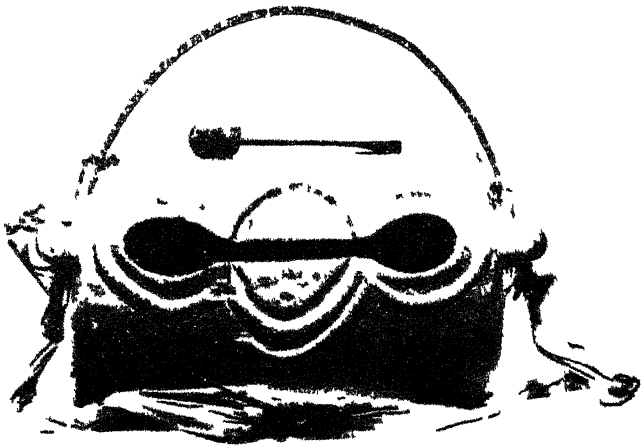
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British Museum

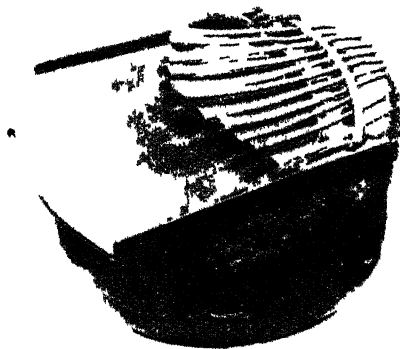
CEREMONIAL CARVING
FROM A TEMPLE, NEW IRELAND

[Face page 202



[British Museum]
WOODEN GONG NA NYEMA ITIBI FASI BITGIAN CONGO

(See page 206)



[British Museum]
PIANO ' WITH GOURD RESONATOR
ROBALL TRIBE ZAMBESI-CONGO WATERSHLD

(See page 204)

work, of which some excellent specimens are shown. Feathers were formed into cloaks, helmets, necklaces, and even gods! The cloaks were worn by the chiefs, the colours being usually red and yellow, but only the king was permitted to wear a cloak entirely of the latter colour. As a matter of fact for his wear a special yellow was necessary, the feathers being obtained from a different bird from those which gave the ordinary yellow feathers. Only one such cloak is known to exist and that is at Honolulu, the capital, but a small tippet made of these feathers is to be seen in the Museum; it is believed to have belonged to a Hawaiian king. Of other cloaks there are quite a number.

The strangest of the Polynesian Islands is Easter Island, so called because a Dutch Admiral, Roggeveen, who discovered it, landed there on Easter Day, 1721. The population has fallen from three thousand to one hundred. On broad platforms of massive uncemented masonry there are spacious stone dwellings, and huge images carved out of grey lava, some being more than twenty feet high. All are thrown down and mutilated. The trunks of the figures terminate at the hips; on the top of their flat heads hats or crowns of a red tuff, found on the island, were placed. It is said that some of the statues weigh over a hundred tons. When it is borne in mind that Easter Island is only twelve miles long, has no large trees, and no running water, that it is over two thousand miles from the mainland and more than a thousand miles from the nearest archipelago one cannot but wonder how these strange memorials of a forgotten past came to be made. From the same island wooden tablets with lines of hieroglyphs have been obtained—the only writing known in the whole of Polynesia. It has been suggested that at some time a series of archipelagos existed round Easter Island were formed into an Empire and that its great men were buried on the Island.

Micronesia (*mikros*, small; *nesos*, island), is composed of several groups of small islands lying to the north of Melanesia. They are comparatively unimportant though a wicker, or cane-work, chart which was used by the natives of the Marshall Islands, is an exceedingly interesting illustration of the unex-

pected in the backward races of mankind. The inhabitants of Micronesia had a currency of beads, discs of white shell and turtle-shell. They were fond of ornaments, especially hair-combs decorated with feathers. In the Caroline and Marianne Islands there are remains of stone structures, the origin and purpose of which have not been ascertained.

(D) AFRICA

THE NUMEROUS races and tribes which inhabit the African continent, and the constant movements of the peoples in the past, make it very difficult to classify either the peoples or the articles connected with them, and shown in the African Section of the Ethnographical Gallery. The Authorities of the Museum have therefore wisely arranged the exhibits on a geographical basis.

Taking the wide view of the continent the native peoples are divided into five great classes, Libyan, Hamite, Hamyarite, Negro (including Bantus), and Bushmen.

It is somewhat strange that in Africa, except in the Nile Valley, no Bronze Age intervened between the Stone and Iron epochs. In some places, of course, the Stone Age really extended down to the time of the discovery of the various races by European travellers.

The first section is defined as the drainage area of the Nile, and includes Egypt, the Soudan, Abyssinia, Somaliland and Gallaland. It has a very mixed population, mostly pastoral in character, except in Egypt. In the lands of the upper White Nile there is a Negroid population; they wear few clothes, and the principal weapons are clubs, spears, bows, and knives. Around Victoria Nyanza, and the Zambesi, races of Bantu blood have settled. Unfortunately these are but poorly represented in the Museum. The people round the lake are very musical, their instruments including flutes, horns, pan-pipes, "pianos," lyres, xylophones, and drums. It is perhaps desirable to point out that pianos are formed of a number of iron keys, with a sounding board or resonator. In one instance, at all events, the resonator is made of a human skull!

South of these is a territory inhabited by many tribes of varying races. Here, in Southern Rhodesia, are numerous ruins of ancient stone buildings, the principal of which is Great Zimbabwe. Many guesses have been made as to the origin of these ruins. Excavations which took place in 1929 have shown that those who built the massive cement floors of Zimbabwe were not the first inhabitants of the district, that the earlier inhabitants traded with India, or at least obtained glass beads such as were made or traded in South India in the eighth century and are found in certain other places in Africa. As thirteenth century Chinese, Persian and Arab pottery has been found on the level of the floors of the ruins the date of the buildings must be placed between these dates—the eighth and thirteenth centuries. There are some five hundred other sites in Southern Rhodesia with similar ruins.

Who built these great buildings, where there is evidence of stone-carving and other arts? They were apparently of Negroid race, and the animals carved on various articles, and the pottery, which has been found there, point to local work. The work shows a high standard of craftsmanship. The problem of their origin cannot be said to be solved yet, but the attention given to the whole subject recently may, perhaps, lead to the desired solution.

In connection with this area special attention may be directed to the wood carvings and ornamental designs, some times almost overloaded with detail. Weapons, musical instruments, dice and knuckle bones deserve notice. The latter were used for divination purposes. Black magic is greatly dreaded among the native races.

Passing to the more southerly portion of South Africa we find three main groups—Bushmen, Hottentots, and Bantu, but the whole history of the native races of this area is “a tangled skein of migration, war, secession, and extermination.”

The Bushmen were in their Stone Age when first noticed. The others used iron, prepared wooden vessels for milk and made rude pots. Notwithstanding their backwardness in other respects, the Bushmen were remarkable artists, and their

paintings and sculptures are of a higher order than those of most of their fellows.

Going northward to the Congo and the Equator another great territory is opened up. Here again there is a great number of tribes whose history is little known. They include the Pygmies. Naturally, the culture of the peoples varies; there are some remarkably good wood-carvings done by the BuShongo (people of the throwing knife), and the wooden statues of their early kings are described as "the most striking products of indigenous African art." Quite a number of interesting exhibits will be found from this area, which includes the Belgian Congo. Drums and gongs are used, and some of the tribes have evolved a system of telegraphy by means of gongs made of wood.

Next is the area drained by the Congo and its tributaries and the Ogowe, and the Negro and Bantu peoples between the Congo and the Equator. Again the history is complicated and must be left. The collection is divided into two sections, on the eastern and western sides of the gallery respectively. The collections, which are extremely varied, must be left to speak for themselves.

Northern Africa is a large territory, but the Museum collections referring to it are somewhat small. There are many tribes and though some of the things shown are crude, others are of considerable artistic merit. There are remarkable carvings from Benin, pottery from Algeria, and other things from the area. With such a varying population, however, it is difficult to single out items for particular notice.

Altogether the peoples of the continental lands of Africa occupy an important place in the Ethnographical collections and furnish many lessons for the student of the science, but the very mixed tribes and races and their complicated history make it very difficult to deal with on anything like detail in a work planned on general lines.

A small section devoted to Madagascar finishes the African collections.

(E) AMERICA

LASTLY the collections from America call for attention. In the extreme north are the Eskimos, a name which means eaters of raw flesh. They call themselves Innuít (men). Their surroundings make it necessary for them to rely on animals for practically everything they eat and use, including their canoes, implements, and weapons. Their clothes are of skin (deer, bear, or seal), with, sometimes, an outer waterproof garment made of the intestines of the walrus. In addition to being almost entirely flesh-eaters, they drink the blood of the seal and walrus. Their canoes are made of a light wood and whalebone frame covered with seal-hide from which the hair is removed; they are as much as twenty-five feet long, entirely decked in, except for the opening to receive the occupier's body. In their seal hunts they use harpoons with heads of bone and ivory, tipped with iron. These are also used for large animals; bows and arrows being also used for smaller game. The mechanical skill of the Eskimo is considerable, so is his artistic ability in carving and painting.

Southward of the Eskimos are the Indian tribes of the North-West coast, from Alaska to Vancouver, and even further south. Their clothing is made of deer and other skins, bark fibre, and the hair of goats. Their blankets are highly ornamented. Personal ornaments are many and varied. Some of them live in pile dwellings along the rivers, but the great features of their villages are the totem poles. Each clan has its totem (an animal or bird), and in the representation of these totems, whether by carving or painting, the art of these Indians is expressed. The figures are very definite and decorative.

Wooden canoes, which will carry as many as twenty-six men, are made by these tribes; others use bark canoes. Fishing is their principal occupation. Considerable skill is shown in the manipulation of metals; as for example in knives made from files discarded by the white lumbermen. Basket-work is particularly good. During the winter, ceremonial dances are practised; in dancing masks are used, and these are carved

in fantastic designs. Still passing southward we reach the Indians of the North American plains. They were divided into many tribes and groups of tribes, and occupied practically the whole of North America south of that where those already mentioned lived. Many of them have entirely died out, the others have been removed and placed in Reservations. Covering so wide a territory their clothing varied, but the usual garments were long coats, leggings, moccasins, ornamented with bead-work or porcupine-quills. Chiefs on the war-path wore a row of eagles'-feathers reaching from the back of the head to the heels. Their weapons were clubs, bows, arrows with chipped stone heads, axes or tomahawks. Among these tribes water travel is by means of birch-bark canoes.

Each tribe has its totem; the particular animal represented by the totem must not be eaten, and a man must not marry a woman owning the same totem as himself. Their basket and other work is quite ornamental.

Coming down to the area of Central America, Mexico and neighbouring countries call for attention. They had better be considered together. When the Spaniards, under the leadership of Cortez, landed in Mexico in 1519 they found a race of Aztecs exercising sway over the tribes from the Atlantic to the Pacific. It is evident that these were not the original masters of the country, for traditions referred to an earlier race called the Toltecs as having instituted the civilization and art of the land. Some have questioned the position of the Toltecs, but it is now recognised that such a race did precede the Aztecs, and it is also definitely proved that they, in turn, were preceded by yet another civilization—the Mayan. As however a special room is given up to this phase of Central American affairs, we leave it until we have finished the Ethnographical Galleries.

The lands to be covered first of all range from Mexico to Panama. When the conquest of Mexico took place the tribes of the country were living under conditions which were equivalent to those of the Stone Age, in that their tools and weapons were practically all of stone or other similar materials. Yet they were acquainted with gold, silver, and copper. In

the use of the former the Mexicans were quite expert, and the amount of gold, and the character of the gold ornaments, which were obtained from the Aztecs, astonished the Spanish conquerors.

The same skill was shown in the treatment of the various substances used for general implements. Spear-heads, knives, and other articles were made of stone and obsidian, and it is said that only in Egypt was greater skill shown in the use of these materials. Masks were made of obsidian, so were razor-blades. A speciality of Aztec art was the mosaic which was put to strange uses. Masks, made of wood, were encrusted with mosaics, a human skull similarly decorated, and other articles illustrate the skill of the people in this kind of work. A number of them are on view; they form the largest collection in existence, and most of them were among the objects sent by Cortez, the leader of the Spanish invaders, to the Emperor, Charles V. Not the least interesting thing is a model of a human skull cut out of crystal.

Writing was known and practised on parchment, or paper, formed from the fibre of a local plant. Pottery was made by hand, the use of the wheel being apparently unknown.

South America is mainly represented by the northern States of that sub-Continent, Peru, the Argentine and Brazil. Of the first there are exhibits from Colombia and Ecuador, but interest will certainly centre in Peru.

Before the Spanish invasion Peru had established an Empire which included the surrounding states. The origins of this Empire are lost in the mists and myths of the past, and nothing definite is known much before the conquest. Tradition places the rise of the Inca Empire about A.D. 1000. "Inca" means King or Lord, and the term applies to the nobility who claimed direct descent from the Royal House, and who held all the important positions in the State. The rule was a kind of mild despotism, the people being controlled by an elaborate system of rules and an army of inspectors.

Some idea of the attainments of the Peruvians in the days of the Incas may be gained from the ruins which have been explored. In one instance they are approached over terraces

of masonry, up narrow stair-ways cut out of the solid rock. The buildings were admirably built of stone, and though some things suggest a pre-Inca origin, the pottery and other things belong to the time of the Incas.

Sun worship was a state religion, ancestor-worship was also practised, the dead being preserved in mummy form. Pyramids were built for the dead.

Gold, silver and copper were known and worked; the latter mixed apparently with tin naturally, and not as an alloy, was made into implements. The treasures of the Inca have become proverbial, owing to circumstances associated with the Spanish conquest. Pizarro, the Spanish commander, arranged a general massacre of the people. The Peruvian ruler begged his life and promised, if he were spared, to fill a room with gold as high as he could reach. It meant a mass of gold ornaments, 22 feet long, 17 feet wide, and 9 feet high. After setting aside the most beautiful articles for the King of Spain, the rest of the gold was melted down and amounted to 1,326,539 pesos de oro, or approximately £3,500,000, to say nothing of the value of the silver treasure.

Pottery of Peru is of various kinds according to the period; some of it is, from an artistic point of view, superior to any other found in America. Textiles were manufactured, including tapestry; the loom was known, and needles were used.

Strangely, however, the Peruvians did not write, but kept their records, such as they were, on knotted cords, called quipus.

As in Mexico there are in Peru traditions of an earlier civilization and some remarkable megalithic remains (alluded to above) testify to the activities of those times. Some pottery of the era is in the Museum.

Passing to the east the region of the Amazon first claims attention. The inhabitants of the inaccessible parts of the interior still live under Stone Age conditions, and furnish existing examples of primitive culture. In this area clothing is limited, though plumes and coronets of red, blue, and yellow feathers are worn on festal occasions. Necklaces and other ornaments are made of jaguars' teeth and claws, seeds, beads,



[British Museum

WOODEN DANCING RATTLE REPRESENTING THE BEAR,
QUEEN CHARLOTTI ISLANDS

[Face page 210



WOODEN MASK, ENCRUSTED WITH MOSAIC, FROM MEXICO [British Museum
• (See page 209)

etc. Houses are simple, so is the furniture. Implements and utensils are made principally of stone, bone, teeth, etc. Pottery and bark-cloth are made, and cotton is woven into garments. The weapons used, where fire-arms have not been adopted, are clubs, spears, throwing-sticks, and bows and arrows; all are made of stone, wood, or bone. Arrows are poisoned. In Guiano the blow-gun is used.

South of the Amazon is a great area of which Brazil forms the most important section, but very little is to be seen from that country nor from the lands further south.

A glance at the West Indies finishes our survey of America.

The West Indies are associated with South, rather than North, America, zoologically, botanically and ethnologically. When discovered by Europeans the natives were in their Stone Age, but they were well advanced in the use of this material; all their implements being ground as well as cut or chipped. Some of them, from Jamaica, show remarkable polish and symmetry. One peculiar fact deserves to be mentioned. The Island of Barbados is without any stone suitable for implements, yet a few stone articles have been found. They were evidently imported from other islands. Clam shells took the place of stone, and articles made of them may be inspected.

In dealing with Mexico allusion was made to an anterior civilization, that of Maya. A special collection of articles representing this development of human culture may be seen in a room adjoining the Oriental Saloon. •

The exhibition is the result of some thirteen years' work in the region concerned, a region extending through Mexico, Guatemala, and Honduras. Scattered through these lands there are a number of extraordinary ruins which tell of a civilization earlier than any other previously known in the area. The Maya architects planned and erected wonderful buildings, presumably temples, with the necessary accommodation around for priests and worshippers. The walls were massive, they were faced with stone blocks, sometimes arranged as a decorative mosaic. Stucco decoration was also practised. All buildings of importance were erected on artificial mounds, something like step pyramids.

Mayan art found its expression in sculpture, and attained to remarkable skill in the expression of ideas. The serpent motive is predominant, and the representation of feathers formed an important artistic design. It has been said "no people in the world ever appreciated so fully the value of feathers as an artistic motive, or produced such wonderful effects by the application of that motive to stone-carving."

The whole of these results of human skill appear to have suddenly been deserted, and left to decay, amid the luxurious growth of a dense vegetation which hid them from view for centuries, waiting the day of discovery.

The carving on the temples, stele, and other things, is in the nature of glyphs, representing dates. They were produced by such tools as could be used by a people living in a Stone Age, a fact which will add considerably to the wonder which they cause. The Maya people had a very elaborate system of chronological calculations and records. Thanks to the investigations of a few modern scholars, the system has been mastered, but it is too large a subject to be followed here. Much more might have been known had it not been for the misguided zeal of the early Christian missionaries, who appeared to see in the strange forms of the glyphs and figures some invention of the devil, and therefore ruthlessly destroyed practically every manuscript on which the needful information was inscribed. As a matter of fact only three of four documents are known.

An examination of the exhibits cannot fail to arouse curiosity as to who these people were; why did they thus record dates on stone; what do they all mean; how came the people to so suddenly disappear and remain nothing but a tradition! These questions invite study. The exhibits are principally casts, though some of them are original.

CHAPTER XXIII

THE DEPARTMENT OF COINS AND MEDALS

A COINAGE is a necessary convenience for the trade of any community which has made progress in the arts of life. Barter is only practicable in a very primitive state of society. The payment of precious metals by weight is all very well when purchases of considerable value are made, but for small transactions of sale and purchase a properly controlled and standard medium of currency is required.

Among the simple tribes of the World various forms of currency have been adopted, as we have seen in the chapters dealing with the Ethnographical Gallery, but for a very long time now the more highly developed races have possessed a coinage, as the simple media for the ordinary processes of trade.

Coinage may be of two kinds—standard or token. Standard coins are those where the intrinsic value of the coin is equivalent to its face value: token coins are those which are of lesser intrinsic value than their nominal worth. British silver and bronze coins are familiar illustrations of the latter.

A coin may be defined as a piece of metal stamped with an authorised and official device, intended to be used in the purchase of any commodity. The earliest known coinage appears to be some silver coins of Ægina; though Herodotus ascribes the invention of stamped money to the Lydians. Æginian coins, however, were quickly followed by those of Lydia, and the Darics of the Persians were introduced as early as the fifth century B.C.

The Museum has an exceedingly fine collection of coins, ancient and modern; only a selection is on exhibition, but the others are available for study by properly authorised persons.

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Those on exhibition are kept in the Coin Room on the upper floor. As a general rule actual coins are not on view, those in the frames being electrotype facsimiles. This is an advantage as it enables both sides of a coin to be illustrated at the same time, even though the coin may be an exceedingly rare one.

The pride of place is given to Greek coins. They are arranged in such a way as to indicate both the geographical and historical order in which they should be examined. Each era or period occupies a separate case, duly inscribed, and each case contains the coins of that period for (A) Asia Minor, Phœnicia, Syria and Egypt; (B) Greece and the Ægean Islands; and (C) Italy, Sicily and the Western Mediterranean.

The following are the eras, with a few comments here and there:

1. The period of Archaic Art. This includes the most primitive known coin, struck in Lydia or Ionia somewhere about 700 B.C.; it is made of electrum. There is also the earliest coin which bears an inscription, an electrum stater of Ephesus. A Persian Daric may serve to remind us of King Darius, who introduced these coins and gave his name to them. There is also the first European silver money introduced by Pheidon, King of Argos, and one from Knossus bearing representations of the Minotaur and the Labyrinth. These archaic coins are certainly not lacking in interest.

2. The period of transition and early fine art. Greater detail and delicacy of design will be noted in the coins of this era.

3. The period of the finest art (400-336 B.C.), when coin makers reached the zenith of their craft, both in respect of ornamentation and finish. During this period the name of the engraver sometimes appears on the coins in minute characters.

4. The period of the later fine art.

5. The period of the decline of art. The principal feature of this period is the representation of the kings of various Grecian, etc., countries, including Egypt, Macedon, and Sicily. It was during this period that the Roman coinage commenced.

6. The period of continued decline.



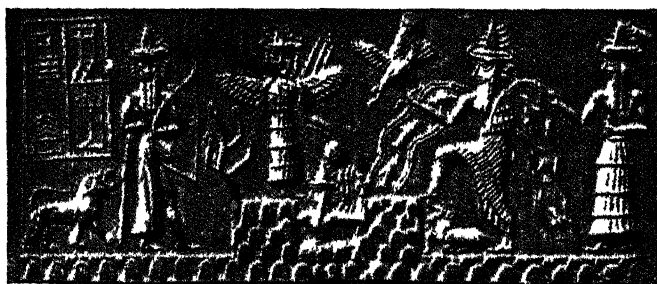
[British Museum]
HUMAN SKULL ENCRUSTED WITH MOSAIC MEXICO



[British Museum]
Cylinder Seal inscribed with the name of Darius



Cylinder Seal of the Reign of Ur Engur 2300 B C



[British Museum]
Cylinder Seal of Addei the Scribe 2500 B C

THREE CYLINDER SEALS FROM BABYLON

[see page 215]

7. A period of still further decline. The selection includes the coins of the well-known Cleopatra, which end the series of the coins issued by the Ptolemaic rulers of Egypt.

Bronze coins were a later introduction. They were usually small; some of them, in fact, are so small that they cannot be exhibited in the cases. Bronze, however, made its way for small values and as Roman sovereignty extended bronze took its place as a regular metal for monetary purposes.

Before passing to Rome, however, an interesting collection calls for attention—coins illustrating the Bible. They include such examples as the independent coinage of the Jews under the Maccabees. There are also coins of Herod the Great and various members of his family, and some bronze coins issued by Pontius Pilate. The Jewish revolt which culminated in the destruction of Jerusalem in A.D. 70 produced its coinage, bearing on the reverse the legend "Jerusalem the holy." A melancholy interest attaches to the coins of Vespasian and Titus which commemorate the fate of "Judæa capta."

Among those of a general character are the denarius, translated penny in the Bible, though it really has much greater value, in fact, a shilling would much better express its value in the terms of to-day; the stater, the "piece of money," by which Peter paid the tribute; the lepton, the widow's mite (one of the small coins issued by the Hasmonæans or the Herods); the assarion, farthing; and the kodrantes, also translated farthing.

In the fourth century B.C. Rome issued cast pieces of bronze of circular form, but it is questioned whether they were actually used as coins in the ordinary sense. The coinage, however, is shown. The use of silver commenced in 268 B.C.—the denarius, the quinarius, and the sestertius. Under the Republic "Roma" was a frequent legend on the coin; the first portrait of a living man to appear was that of Julius Cæsar.

During the Imperial period portraits of the Emperors were usual, and the rise of Christianity to the Imperial religion was marked by the appearance of the labarum on the coins.

Next in order is the coinage of Great Britain and Ireland. It sets before us an epitome of the history of the British Isles. The earliest of all are British coins of about the second century B.C. They were of gold and silver, often alloyed, copper and bronze. They soon degenerated, but they are naturally of great interest to us, for they include coinage of such people as Cunobelinus, the Cymbeline of Shakespeare. Then Rome appears upon the scene with her great Emperors, Claudius, Hadrian, Septimus Severus, and then Carausius who, as a Roman fleet commander, usurped the position of sovereign of Britain, and minted his own coins in London. The London Mint continued to work until about A.D. 325.

When the Saxons came they had at first no coinage of their own, but by the sixth century gold coins were produced in England and these were soon followed by silver. The silver piece was the *skeat*; then came the penny introduced by Offa, King of Mercia. Copper then appeared, though as a general rule the penny was still the principal, sometimes practically the only, coin in England. When lesser values were required the coin was cut into two or four—"half-pennies" and "four-things" (*farthings*). One peculiarity of the period is a series of ecclesiastical coins struck by the Archbishops of Canterbury and others.

After the Norman conquest the currency continued with very little alteration, but with a tendency toward standardisation. By the time of Edward I a strict uniformity was adopted and the silver values remained the same for two hundred years. Gold coinage reappeared and took its place definitely in our currency.

We are reminded of the history of England by the Anglo-Gallic money of Henry II, Richard I, Edward I, and on to Henry VIII. These tell us of English claims to French jurisdiction, and remind us of the many wars waged between the two peoples in those days.

Henry VII placed an authentic portrait of himself upon his coinage, thus instituting a practice which has continued down to our own times.

The Civil War comes before us in a series of coins struck

in the provinces instead of in London. "Seige money" speaks of the same time of turmoil; it is generally rude in character, mere pieces of metal stamped with various designs. The coins of the Commonwealth are unique in that they bear their legends in English instead of Latin

Coins minted by private companies are a reminder of the trading origins of several portions of the British Empire. Thus in 1663 the African Company issued coins bearing the stamp of an elephant. The East India Company and the South Sea Company placed their initials on their coinage.

By the time of George III British coinage had become much defaced, and a new issue of copper money was made. Silver coins were provided by using Spanish dollars, and half-, quarter-, and eighth-dollars stamped with the King's head. In 1816 a reform of the gold and silver currency was undertaken and the standard of value was fixed in the coin still styled the sovereign. From George III to George V the coinage has remained almost unchanged.

Scotch coinage dates from the reign of David I (A.D. 1124), and continued until the Act of Union (1707), the Edinburgh Mint being closed in 1709.

Coinage was introduced into Ireland in the days of the Danish invaders, but the first coins actually prepared were those of Sihtric III, King of Dublin. There is then a long break until the time of Henry II of England, who established English rule in Ireland. Under Henry VIII the harp first appeared on Irish coins. "Necessity money" was introduced during the rebellion of 1642-47, some by the "rebels," others by the royalists; it is known by various names, and is of most irregular shape. Later, pewter and gun-metal money was used. Finally, when the English reformed money was coined in 1817, it was ordered that it should be current in Great Britain and Ireland. Since then Ireland has had no currency of its own until it was re-introduced recently by the government of the Irish Free State.

History is also reflected in the coinage of the Dominions beyond the Seas. The Isle of Man and the Channel Islands tell their tale. The smallest coin of the British Empire is the

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third of a farthing used in Malta since 1827. Gibraltar and Cyprus provide their quota, and the Ionian Islands coinage reminds us that from 1815 to 1864 they were a British protectorate.

The Dominion of Canada was not formed until 1867, prior to that time the various provinces issued their own coinage. Some of its eastern provinces remind us forcibly of the earlier history of North America, for English, French, U.S.A., and Spanish coins were all in circulation, the latter being sometimes countermarked.

Coins of New England tell of the time before the formation of the United States. At first it was quite a primitive currency—pieces of silver stamped "N.E." XII or VI for shillings and sixpences respectively. Spanish and Portuguese coins also circulated in the West Indies before a proper British coinage was introduced.

The coins of India have quite a tale to tell. Queen Elizabeth granted a charter to the East India Company to provide a coinage so that they should not need to use the coins of any other nation. In 1677 an English Mint was established, and the name of Charles II appeared on coins, but it was not until 1835 that another English king's name appeared on a coinage for India.

It will surprise many to learn that the earliest Australian monetary unit was the Spanish dollar. It was officially recognised in 1813. The centre was punched out and the coin was countermarked to circulate as five shillings. Not unnaturally it became known as the "Holey Dollar"; the central piece was treated as a separate coin of the value of 1s. 3d.

The United States finish the list. There are some unusual coins in the collection, as for example octagonal and round fifty dollar pieces, and Mormon coins engraved "Holiness to the Lord."

It will be seen that although the Coin Room is but a small one it has much to remind us of the stirring history of Britain and the Empire, and a general idea of the outline of that history will enable many a visitor to spend an interesting hour in it.



[British Museum]

MAYAN SCULPTURES STONE RELIEFS FROM MAYA RUINS

This represents a priest making a blood offering before a god

(See page 211)



[British Museum

MAYA SCULPTURE FROM ANCHI, MEXICO

(See page 215)

Reference has been made to "Necessity money," and an instructive collection of it has been gathered together. English and Irish have been noted; in the special collection other examples will be found. They are of various kinds, the strangest of all being large oblong blocks of copper stamped with their value in dalers, issued by the Swedish government to exploit the Swedish copper mines. The largest weighs $32\frac{1}{4}$ lb. ! surely the heaviest coin in the world! One does not envy the housewife doing her weekly shopping by the aid of such coins(?)

A case containing coins which illustrate the Christian religion will be found interesting. They show the gradual development of Christian symbolism, the use of the bust of Christ and the introduction of the Virgin Mary. There are saints and patron saints, including St. George of England. Biblical scenes are produced—the Annunciation, the Ride of the so-called Magi, the Temptation, etc.

Other coins on view include the Mohammedan coinages with such inscriptions as "There is no god but God; He hath no associate." "Mohammed is the apostle of God." There is the coinage of the Seljuk Turks, the Mongols, and of the African sections of the Mohammedan world, also Persian and Indian.

India has a case to itself with examples going back to pre-Christian times. The Far East is represented by China, Japan, etc., and for variety of shape these "coins" are remarkable. There are small bronze spades, knives, and copies of agricultural implements. The first series of knife money was about seven inches long. A metallic cowry, nick-named "ghost's head" is a curiosity.

To complete our survey of the room we must notice the Medals. In the modern sense of the word they date from the time of the Renaissance, but so far as England is concerned medals were not used until the days of Henry VIII. In the early days of the numismatic art medal designing was sometimes undertaken by great artists, and recognising the necessary limitations imposed by the space available, they produced some excellent examples of portraiture and pictures.

The earlier medals were made by modelling in some suitable material, taking an impression or mould of it, and then pouring in molten metal to form the medal itself. Of course the resulting medal would require finishing by an expert hand to make it the thing of beauty that was intended. In the sixteenth century, the system of stamping medals from dies was introduced.

The earliest Englishman to be commemorated by a medal was John Kendal, who was the prior of the Knights of St. John at Jerusalem. Wm. Schevez, Bishop of St. Andrews, next appears in the record, after which the collection becomes historical in character, most of the medals being issued in connection with some particular event in the reign of the monarch who had them struck. Thus we may see Henry VIII, Anne Boleyn (issued in "the most happi anno 1534"), and Thomas Cromwell. The defeat of the Spanish Armada and other incidents are commemorated by medals in the reign of Elizabeth. There are medals of Mary, Queen of Scots, and James I, and then a number issued in connection with the Civil War by both parties,—Royalists and Parliamentarians. With Charles II the new method of making medals was adopted, the easy means of reproduction causing the issues to become more frequent. The series continues down to the early years of the nineteenth century and includes a large design intended for a Waterloo medal. The medal actually issued for Waterloo may be seen; it was the first medal issued by authority in this country for general distribution. It was awarded to all ranks.

A large number of military and naval medals complete the collection so far as Britain is concerned; included with them is the Victoria Cross and the various decorations for distinguished or meritorious service.

The last cases given up to medals contain many of other nations' issues. Only a few call for special mention. Among these may be seen that issued by the King of France and the Pope to commemorate the Massacre of St. Bartholomew, those relating to the French Revolution and the Napoleonic Era. The latter includes the medal struck in anticipation of

Napoleon's conquest of England in 1804! It was an interesting case of counting chickens before they were hatched.

The medals issued during the Great War will prove specially attractive. Particularly interesting are those commemorating the German march on Paris, a parody of it issued on the side of the Allies, the anticipation of the German entry in Paris (another case of counting unhatched chickens), the "Gott Strafe England" of Admiral Tirpitz, and the Lusitania medal.

There are many others but no specific reference is necessary. They are intended to illustrate the artistic side of medal production from the fifteenth to the seventeenth centuries, amongst various European peoples, and portraiture on coins from the fourth to the nineteenth centuries.

CHAPTER XXIV

GLASS AND CERAMICS

THE KING EDWARD VII's Galleries are occupied by the Mediæval Collections, Ceramics and Glassware, on the lower floor; the upper floor is used for the exhibition of Prints and Drawings, of which the Museum possesses a very large collection.

Commencing with the Lower Gallery we find at the western end a collection of glass reaching back to times before the Christian Era.

Glass is a mixture of silicates of lime, soda, and potash, together with certain metallic oxides. According to Pliny glass was first produced in Syria by the Phœnicians, who noticed a transparent substance adhering to their cooking pots. As natron (impure sodium carbonate) may have been used in making their pots, and sand and wood ash containing potassium carbonate might naturally be there, the theory is quite possible.

Other constituents would be added as experience and experiments progressed. Under the Romans the glass industry developed considerably; they were aware of the processes of glass-blowing and sheetmaking.

Glass objects from Egypt and other early centres of civilization will be found in the galleries given over to those particular peoples, but in addition specimens of Egyptian glass are shown in the King Edward VII's Galleries from as early as 1500 B.C., together with examples from various Mediterranean lands.

In mediæval times the finest and most beautiful glass was that made at Venice. From the eleventh to the sixteenth centuries the art of glass-making was so developed there that objects of Venetian glass produced towards the end of that period have never been excelled; both shape and decoration

are exquisite. A beautiful selection, the "Stade Collection," is on view, and gives an excellent idea of the work of the Venetian artists in glass. The art of glass-manufacture was introduced into Bohemia from Venice and a considerable industry grew up there. Bohemian glass objects, together with those from Saxony and other countries, illustrate the spread of the art through Europe.

By the eighteenth century English glass became pre-eminent. This was partly due, no doubt, to the fact that English flint glass is of unusual brilliancy and lends itself especially to the art of cutting.

It is a natural step from glass to china—or, to give it its more technical names, pottery and porcelain. Before dealing with the exhibits a few words on the subject generally may be helpful. Pottery is the term applied generally to objects made of clay and baked. It comes from the French *poterie*, which is derived from the Latin *potum*, a drinking vessel. The corresponding Greek word is *keramos*, from which our word ceramics is derived. Whatever its quality all pottery is made of clay, or of a clay-like mixture, fashioned into shape whilst moist and pliable, and then hardened by means of heat. In the earliest times ornamentation was either ignored altogether, or was of the crudest kind imaginable, lines and impressions of the simplest form. From that to the present day porcelain is a long story which cannot be recounted here at length.

The earliest productions of the potter's art must be sought in the various galleries where the ancient civilizations of Egypt, Assyria and Babylon are illustrated. In Greece the art developed beyond anything that had been before it, and the contents of the four Vase Rooms bear testimony to the excellence of the ware, and the artistic attainments of Grecian potters. In Rome also the art flourished, though it never approached the merits of that of Greece. The Samian ware to be seen in the Roman-Britain Room belongs to the best days and best methods of Roman pottery.

So far as the early races of Europe are concerned the pottery may be seen in the room set apart for memorials of the Stone and Bronze Ages.

With the fall of Rome and the establishment of the Barbarians in Europe, pottery suffered a complete set-back, and the productions of the various nations into which Europe was divided were of the crude type which preceded the age of Greece.

In the Far East, however, pottery developed in China to a very marked degree. Chinese potters early produced a glaze on their articles and though the colours at their disposal were restricted they were well applied. Consequently Chinese porcelain ware has exercised a great influence on the pottery of the World. A point to be borne in mind in regard to it is that Chinese ornamentation is not meaningless, but is intended to tell a tale.

Early Chinese pottery goes back to the Han Dynasty 206 B.C.-A.D. 220. It is plain, but even then it was used for models, and figures as well as for useful articles. Many specimens have been recovered from tombs. Under the Ming Dynasty a great advance took place, and Kingtehchen became a great centre of the potters' craft.

The Ming Dynasty was succeeded by the Manchus. These emperors were patrons of art and a renaissance ensued, workshops were established in the palace itself under the supervision of a Board of Works, and everything possible was done to improve the ceramic art. This was one of the great periods of the potters' work in China. The development under this and other auspices and the decadence that followed may be seen in the chronologically arranged exhibits in the Gallery.

One of the most interesting things to be seen in relation to Chinese pottery is a series of twelve pictures illustrating the process of manufacture at the great pottery centre—Kingtehchen. There we may see the workers getting the clay, crushing the china-stone, kneading the moist material and forming it into the desired shapes. They illustrate the process of colouring the articles, baking and then glazing them to secure their permanency, and finally the preparation and packing of the articles for transport to Europe.

From China we pass to Korea and Siām and then to Japan, where the potter's art had methods and standards of its own.

The rise of the art there followed the visit of one Shonzin to Kingtehchen in the sixteenth century, but whatever the manufacture may owe to the Chinese, the decoration is typically Japanese.

Passing by other Eastern peoples we come to the European pottery makers. A Royal manufactory was established at Meissen, in Saxony, following the discovery of the secret of porcelain production by one Bottger of Dresden. "Dresden" china was produced there from 1710 to 1863. Meissen has exercised a considerable influence upon English pottery as may be seen by comparing its productions with those of Chelsea and Bow.

Another Continental pottery which has influenced the art in England is Dutch Delft. From about 1600 to 1850 the works at Delft turned out articles of pottery, evidently designed to compete with the wares imported by Dutch East India merchants from the Orient. At first the decoration was almost entirely blue, and showed the influence of Chinese models. Later a Japanese style was introduced and other colours were used. Eventually, however, a period of decline set in and to-day only a few people are employed in the industry.

To the general visitor the principal attraction of the pottery and porcelain exhibits will be found in those relating to English producers. They range from the time of the Norman Conquest, to the nineteenth century. Before proceeding to comment on them, however, the term "porcelain" in contrast to pottery calls for some comment. Originally the word applied to the porcelain, or Venus, shell; then it came to denote the finer specimens of the potter's art, because of their smoothness and whiteness. It was made in China for many centuries, and was first made in Europe about the year 1470. Real porcelain is made of china stone and china clay, sometimes with a slight mixture of siliceous sand; the glaze is made of china stone. Artificial porcelain is made from glass or frit mixed with white clay, and glazed. Bone porcelain is a compound of china clay, or china stone, and bone ash; calcined flints and fine chalk are also used. When first made and before it is coloured, it is called "biscuit."

The collection in the Gallery is arranged as chronologically as possible, though it must be borne in mind that for some of the earlier specimens the dating is more or less conjectural. No particular centres of pottery-manufacture stand out in the early days, and the collection is therefore general and must be viewed as such.

Mediæval tiles are interesting, they show the influence of the monasteries, and the results of the growth of artistic feeling. Apparently the manufacture of these tiles was a secret process, and the large religious foundations of the period were possessed of the knowledge. They date from the thirteenth century, and the ornamentation is (1) by incised or impressed patterns; (2) by raised patterns; (3) by inlaid patterns; (4) by painting. Some of the designs are quite beautiful, especially those known as the Chertsey tiles.

"Slip" wares invite notice. Slip is potter's clay in a very liquid state used for decorative purposes, sometimes poured on the article in a continuous pattern or in dots, and other formations. This style of the art was used by the Romans, but was developed in the seventeenth century into a definite "ware." As a rule the pottery was evidently made for general use, but many specimens were prepared for special purposes and occasions, as the shape of, and wording on them indicate. There are loving cups (tygs they were called in some parts of the country), posset pots for festive occasions, fuddling cups (three to six cups joined together in such a way that to empty one the drinker had to empty all), toad mugs, etc. The inscriptions are sometimes quaint, as for example, a fuddling cup with the invitation "Fill me ful of Sidar Drink of me."

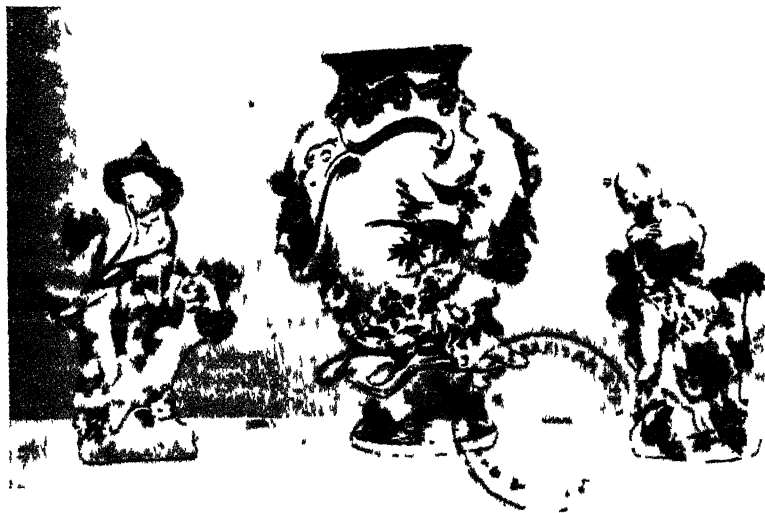
No doubt the most interesting things in the English pottery section will be the collections of those makes which have established a reputation for the beauty of their products.

The first in order is Delft. This style of pottery originated as already noted in the town of Delft in Southern Holland. It is not definitely known when the manufacture of it was first introduced into England, but a Lambeth potter took out a patent in 1671 for making "tiles and porcelain after the way practised in Holland." The English copyists did not attain



WED. WOOD & JAS. L. WARE I V
 Plaque with Green Ground An Offering to Peace
 Designed by Lady Templeton

(See page 228)



CHELSEA CHINA THIRD PERIOD
 Chinese boys beside a Rococo Vase

(See page 229)

[Face page 226



EXAMPLES OF DERBY BISCUIT WARL.

[B + ish Utset +
(See page 230)

to the perfection of the Dutch makers either in the pottery itself or in artistic treatment, yet Delft was popular for quite a long time, and remained well to the fore until the end of the eighteenth century.

Specimens are assigned to factories in Lambeth, Bristol, Liverpool, and elsewhere; some of the inscriptions are certainly quaint, such as "BEE MERRY AND WISE," "DRINKE TO THY FREND BUT REMEMBER THY ENDE."

Stoneware comes next in order. It is an earthenware partially vitrified by hard firing. When glazed it is usually by means of salt. When the heat of the kiln is at its highest, and the ware is white hot, men in wet clothes mount a scaffolding and throw quantities of salt through apertures in the top of the kiln; the soda in the salt and the silicate in the ware form a silicate of soda and alumina which makes a very hard glaze. Such ware was previously made in Germany and it was not until the latter part of the seventeenth century that a patent was granted in England to one Dwight of Fulham, who stated that he had solved the "mysterie of the Cologne wares." He claimed also to have solved the mystery of Persian ware. The factory he established at Fulham continued to produce stoneware after his death, though he is thought to have hidden his moulds and the recipes for his finer wares before he died, as he found the business unremunerative. Some of the statuettes of this ware are portraits and are amongst the finest and most original pottery productions of English makers.

Two Dutchmen, Philip and Elers, carried on similar manufacture in Staffordshire and introduced a style of tea and coffee services to meet the growing demand for such articles due to the increasing consumption of tea. Ornamented tea-pots sold for as much as twenty-five shillings each. Philip and Elers appear to have taken very drastic steps to maintain the secrecy of their processes. It is stated that they employed half-witted individuals to do the menial work, locked the workmen in by day and saw that they took nothing away. Notwithstanding their pains these precautions failed; two men found the secret, one acted as if he were an idiot, the other assumed complete

indifference in his work. Astbury, the former of the two, made good use of the information he acquired whilst in the service of Elers, and gave his name to a particular ware.

Salt glaze is the title given to a particular stoneware which became a principal manufacture in the Potteries early in the eighteenth century. It was of a fine white colour, and was ornamented with quaint designs. Shapes too were now getting more varied, tea-pots, for example, being made in the form of ships, houses and animals. Decoration also improved. Many of the examples of this ware are very attractive, but by the year 1780 its manufacture practically ceased.

Whieldon ware, so named from its maker, represents another forward step in the pottery art, and moreover furnishes a definite link with the better known names in modern ceramics. For some six years Whieldon had as his partner Josiah Wedgwood, and amongst his workers was Josiah Spode. Improvement was manifest in all directions, and in his time the art was about ready for the great forward stride that was to follow.

No name is more famous among the potters of England than that of Wedgwood, and the Museum possesses a very valuable collection of his ware. Wedgwood was born at Burslem in 1730. He was, as already noted, at one time in partnership with Whieldon. In 1759 he set up on his own account. By constant experiment he improved his products and in 1763 took out a patent for a cream-coloured porcelain. A table service of the ware was presented to Queen Charlotte, and the new china became known as Queen's Ware. His success was unquestioned, and Wedgwood has ever since occupied a leading place in British ceramics. It was his main object to reproduce choice designs, to "multiply copies of fine works in beautiful and durable materials." In pursuance of this object he reproduced many classical vases, including the famous Portland Vase. Five years of experiments prepared the way for this masterpiece. At one time he employed the sculptor Flaxman to prepare designs which he reproduced in his choicest ware. His life's work is memorialised on his monument in the church at Stoke-on-Trent; he "converted

a rude and inconsiderable manufactory into an elegant art and an important part of national commerce."

He produced a number of different wares: (1) Cream (Queen's) ware; (2) Black ware, an unglazed stoneware largely used for medallions, vases, etc.; (3) Red ware, terracottas; (4) White semi-porcelain; (5) Variegated ware; (6) Jasper ware, the most successful of all his introductions, with a groundwork of lilac, pink, sage-green, olive-green, yellow, or black, with relief ornamentations usually, but not always, in white. Some delightful examples of this ware, remain to commemorate his skill. When so much is beautiful it is best not to particularise.

It would occupy too much space to speak at length of the many kinds of beautiful china and porcelain which have been produced since the middle of the eighteenth century. We must be content with noting a few of them.

First comes Chelsea ware, which was made in the latter half of the century. The object of the founders of the Chelsea factory was to imitate Chinese and Dresden ware, and it is ample testimony to their success to say that the Chelsea factory was in the front rank of pottery manufacture. Chelsea was specially famous for its figures, its groups, and its dainty snuff- and scent-bottles, toilet boxes, flowers, etc. Later on it was taken over by Derby (see on), though before the work was finally transferred to that town, a ware known as "Derby-Chelsea" was produced. It shows the influence of Derby in more simple outlines and the use of special Derby colours. Specimens of the various stages in the development of the porcelain may be seen; some of the figures are of exceptional merit.

Bow was another London district in which the pottery industry was established. The works were named "New Canton," a name which sufficiently indicated that the object was to produce porcelain after the type of that which came from China. Daniel Defoe, of Robinson Crusoe fame, has a reference to the works in his "Tour through the whole Island." He says "After we passed Mile End, as it is called, a Part of the Town not thinly inhabited, the first village we come to is Bow, where a large Manufactory of Porcelaine is lately

set up. They have already made large quantities of tea-cups saucers, etc., which by some skilfull Persons are said to be little inferior to those which are brought from China. If they can work these so as to under-sell the Foreign Porcelaine it may become a very profitable Business to the Undertakers and save great Sums to the Public which are sent abroad for this Commodity." The works, however, had but a short existence—(about 1745-1776)—for, like those of Chelsea, they were purchased by Duesbury and the implements of manufacture were transferred to Derby.

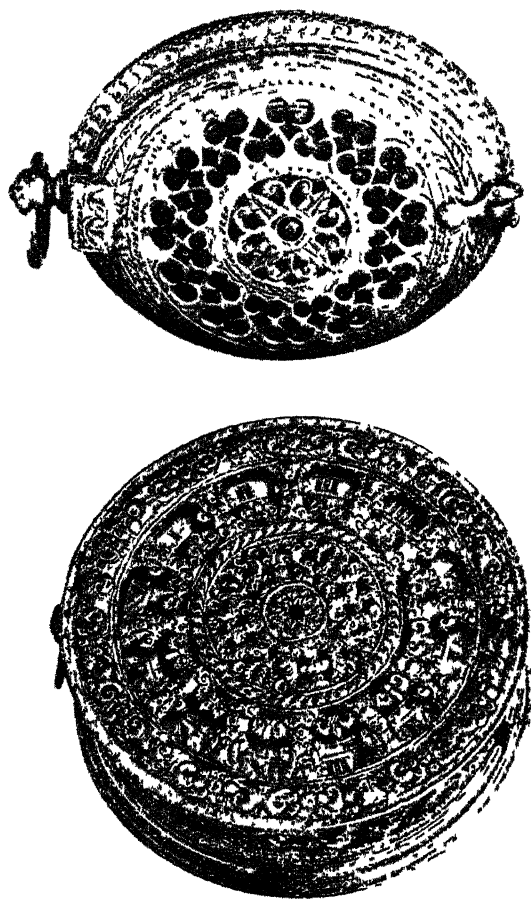
Passing over Longton Hall we come to Derby. There is a good deal of uncertainty about the early days of china manufacture in this town. "Darby figgars" are mentioned about 1750, and the following appears to be the history of the industry. André Planché, the son of a French *émigré*, whose father had been a potter at Meissen, had an early aptitude for making figures of animals and birds in porcelain clay. His efforts attracted the attention of one of the proprietors of the Cockpit Hill Pot Works in Derby, and he was employed there for some years.

At that time William Duesbury, to whom reference has been made, was carrying on business at his enamelling works in London, where china from Chelsea, Bow, Derby, etc., was decorated to the taste of the purchaser. He was evidently a man of resource, and conceived the idea that to combine the arts of pottery making and pottery decoration would be a profitable venture. An agreement was therefore drawn up between Duesbury, Planché, and John Heath (who was to finance the undertaking), under which they were to act as partners "as well in the art of making china as also in buying and selling of all sorts of wares belonging to the Art of making China." Although the Agreement was never, presumably, concluded, and Planché seemes to have dropped out of the affair, the Old Derby Factory was established and the manufacture of china commenced.

So successful was the venture that in 1770 the Chelsea works were taken over, and six years later those at Bow came into the possession of the Derby owners, then "The Derby

+ Born & Educated in this Country & long
in the Home of Britain, & the peculiar happiness
of my life will ever consist in promoting the
Welfare of a people whose loyalty & warm
affection to me, I consider, as the greatest &
most precious security of me & Mine.

[Face page 230



British Museum

TWO FAMILY WATCHES

- 1 Copper gilt case of a watch of about 1550
- 2 Gilt oval watch of the early seventeenth century

(See page 233)

China Company." Later on the business passed through various vicissitudes and the works were eventually closed down in 1848. Since then Crown Derby China has been made by two other concerns, established respectively in 1848 and 1876.

Derby ware is noted for its "biscuit" figures, i.e. plain white unglazed figures, its blue colours—originally a lapis lazuli blue used only at Derby,—its flower paintings (especially roses) and landscapes.

Worcester is another city which has occupied an important place in the history of British ceramics. The porcelain factory was established there in 1751. In 1789 another was opened, but some fifty years later the two amalgamated. Worcester products were originally of the useful variety, tea and other services. Artists from London were employed from time to time, and there is good evidence that figures were also produced. Worcester was noted for its reproduction of Chinese egg-shell porcelain, and for its ornate Japanese designs.

Later on a number of Chelsea painters were engaged, and a very high level of artistic production was reached.

Like most of the porcelain manufacturers of the times the object was to copy Chinese products, as the name "Worcester Tonquin Manufacture" adopted for its work, sufficiently indicates. There was no mere copying, however, and the art developed on lines of its own as may be seen by the articles on view.

Caughley deserves mention as the scene of the labours of Thomas Turner, the originator of the famous "willow-pattern," and the Broseley Blue Dragon.

Coalport, Plymouth, Liverpool, and several other places have provided beautiful specimens of the potter's art, and though the early years of the nineteenth century witnessed a decline, the present position of the industry is, from the artistic point of view, excellent, and English manufacturers occupy a foremost position in the ceramic art of the world.

Before closing the chapter reference should be made to the special collections of ceramics displayed in the King Edward VII's Gallery—the Falcke collection of Wedgwood, the Frank Lloyd collection of Worcester, and the Franks collection.

CHAPTER XXV

MEDIÆVAL TIMES

THE REST of the King Edward VII's Lower Gallery is occupied by a miscellaneous collection of articles relating to the various phases of life in mediæval times, and later. They cover the period from the eleventh to the eighteenth centuries. They are arranged in groups, and, generally speaking, require very little comment.

There are domestic articles such as candlesticks, cups, jugs, knives, locks and keys, salt-cellars, skillets, etc. Many are quaint, all are interesting as indicating some of the circumstances in which our forefathers lived. Arms and armour call for no comment; the object of the collection is to enable a student to trace the evolution of the various weapons of offence and defence during the period covered by the collection.

Somewhat akin is the matter of instruments to measure and mark the passing of time. Reference has been made to some of the early methods of measuring time by water, or sand, clocks. Sundials represent another method of time-notation, These are well-known and go back many centuries before the Christian era.

In the tenth century a clock, using the word in its modern acceptation is said to have been made, and from the thirteenth century such machines became well-known. The earliest were worked by means of weights: springs of steel wire were introduced by Peter Henlein, or Hele, of Nuremburg, in the beginning of the sixteenth century. Among those calling for notice is a model of the famous clock in Strassburg Cathedral: it was made for Pope Sixtus V. by Isaac Habrecht in 1589. There are many others, some of strange shape, some indicating, in addition to the time of the day, the day of the month, the

phases of the moon, the signs of the Zodiac, and the course of the planets. In some cases figures of people moved and did certain actions at stated times.

Early watches were to all intents and purposes, portable clocks. They were often too large for a pocket and were suspended from the girdle by a chain or cord. Some were globe shaped, thereby earning the nick-name of "Nuremburg eggs." As the art of watchmaking developed many were highly ornamented, and elegantly engraved.

It is a natural step from watches to scientific instruments, including astrolabes and the mariner's compass. The origin of the latter is obscure. It was known to the Chinese at a very early date, and was certainly used in the far East by the end of the third century A.D. The Arab traders of the Levant used a "floating compass", in which a piece of magnetic iron floated on a small piece of cork or reed in a bowl of water. The first certain description of the mariner's compass is in an article written in 1269.

Astrolabes (from Gk. *aster*, a star; and *labein*, to take) are instruments used by astrologers as well as astronomers, for taking the altitude of the heavenly bodies, and by travellers for astronomical and topographical calculations. Another form was used by mariners for the calculation of latitude.

Weights and measures form an interesting collection. Among them are some "Tally sticks." The name comes from the French *tailler*, to cut, and is applied to sticks, kept in pairs, which served as a register of accounts or as receipts for money. Before the art of writing was general, it was the custom for traders and others to keep two sticks, one to be retained by the seller, and the other handed to the buyer. Each was notched to indicate the sum of money due, the notches being made in such a way that when the sticks were put together the notches would "tally." The practice continued in many places until recent times.

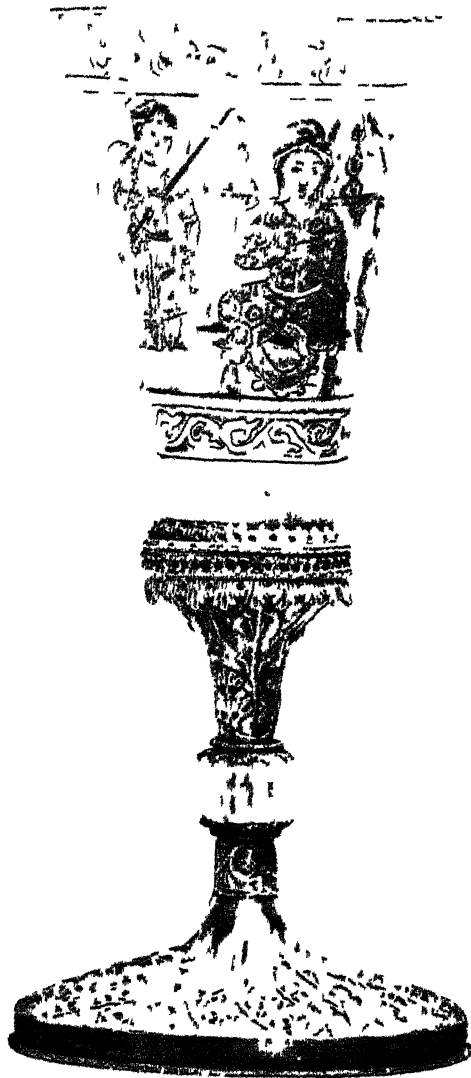
The practice is a very ancient one and was used by the English Exchequer for Exchequer bills. An Exchequer tally was a piece of wood on which the amount loaned was notched; the name of the lender and the date were indicated, and then

the wood was divided horizontally into two parts in such a way that the Exchequer and the lender held exact duplicates which could be fitted into each other. As a matter of fact Exchequer tallies were not abolished until 1834, but most of them were destroyed when a fire occurred at the Houses of Parliament in that year.

A State sword invites notice. The sword of State has been a symbol of power and authority in England for something like a thousand years. It is known to have been used at the coronation of Æthelred in 978. Since the coronation of Richard I in 1189 three swords have been used, the privilege of carrying them being attached to certain earldoms.

There are scores of other interesting things in the Gallery which help the visitor with an imagination to picture England and English ways of the past—monumental brasses, ecclesiastical articles, enamel ware, gums, horn books, ivories, magical outfits, seals, etc., etc.

Finally there are the Franks and Waddesdon bequests. The former was the gift of Sir A. Wollaston Franks, the first keeper of the newly formed Department of British and Mediæval Antiquities. It consists of his collection of the Oxus Treasure, early oriental silver, finger-rings and jewels, drinking cups, and the Royal Gold Cup of the kings of England and France. The Waddesdon Bequest was from Baron Ferdinand Rothschild. Detailed comment is impossible, both must be seen to be appreciated.

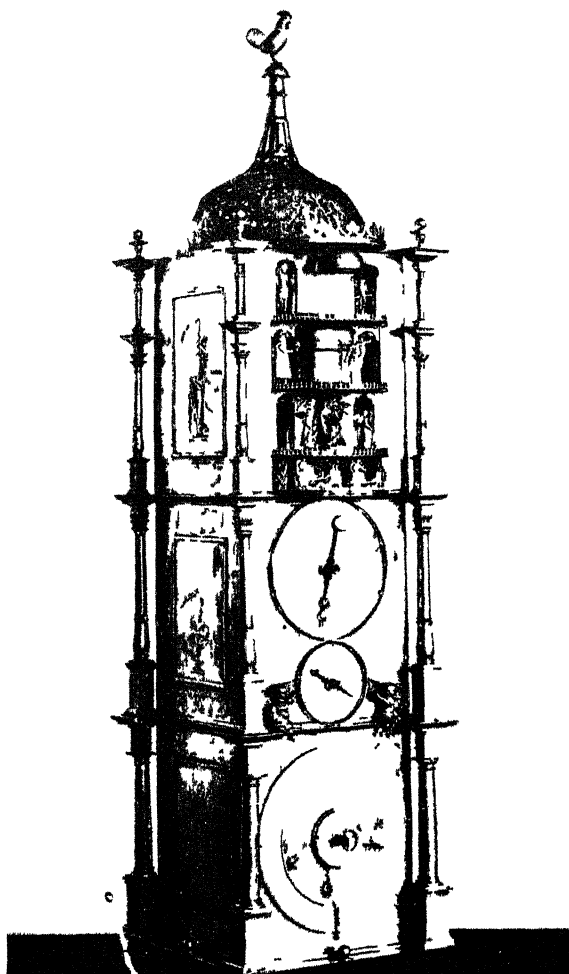


AN ORIENTAL GLASS GOBLET
FROM THE WADDESDON BEQUEST

British Museum

(See page 231)

Face page 234



Enter Museum

STANDING CLOCK MADE BY ISAAC HARRIS
 STRASBOURG IN 1559
 (See page 232)

CHAPTER XXVI

PRINTS AND DRAWINGS

ART IS not a subject particularly associated with the British Museum. Other institutions are provided for this purpose and we should not expect the artistic productions of men to be specially exhibited there. Primarily a Museum of Antiquities, art is generally speaking only to be looked for there, as it was manifested amongst the early peoples of mankind.

Yet there is a phase of art which is exceedingly well represented—the art that finds expression in drawings and prints, and in a smaller way by paintings from the Far East—China and Japan. They are generally of the more recent times illustrated in the Museum, and are therefore appropriately stored in the King Edward VII's Gallery where Mediævalism finds its place.

The Exhibition Room is on the upper floor, and occupies rather more than half the total available space. The collection is so great that only a small selection can be on view at any one time; the residue is kept in the remainder of the Gallery which is known as the students' Room, where the prints are at the service of students whose studies make an acquaintance with them desirable.

The prints and drawings on view are changed from time to time and no good purpose would be served by referring to the present exhibition. There are, however, a few points of a general character which may be mentioned, as they will add considerably to the interest of the would-be visitor to the gallery.

Art is one of the civilizing and educative influences in human life. Its earliest forms were no doubt, line drawings, such as were referred to in the section dealing with the Three Ages

of Man. Primitive colours were added, first as they were used for example by the Indians of the North American continent on their totem poles. But the basis of all pictorial representation is line drawing, and it is that which is to be seen, highly developed, in the prints and drawings in the King Edward VII's Galleries.

Prints are of various kinds, the oldest being the wood-cut or wood-engraving. In these the design or picture is drawn directly on the surface of a wood block; and the parts which are intended to remain white cut away. The result is, of course, the production of a block like type for ordinary printing, except that the whole thing is in one piece instead of being composed of a large number of items, each representing a letter or a line.

This form of picture production goes back to the fourteenth century. Germany and the Netherlands were early in the field, so was France, and other people quickly followed. It was the early form of book illustration and was largely used for that purpose, until the end of the sixteenth century.

The designs, or drawings, on the wood, were the production of the artists whose ideas they represented, but it does not follow that they themselves did the work of cutting away the unwanted wood so as to leave a printing surface. In some cases, at all events, and these include the greatest wood-cut artists, such as Albrecht Dürer and Hans Holbein, others did the cutting away portion of the work. Albrecht Dürer is described as "the greatest of all designers of wood-cuts."

Dürer was an artist as well as a producer of wood-cuts; he became court artist to Maximilian I. His work is marked by great imagination, sublimity of thought, and considerable detail, and his wood-cuts included such subjects as *The Apocalypse*, *The Passion*, *The Life of the Virgin*, etc.

Hans Holbein was also a painter. The most famous of his wood-cuts is the series "*The Dance of Death*," representing the terrifying effect of the dread of death on all classes of humanity.

It seems almost invidious to speak of others, but a reference should be made to William Blake. He early displayed a taste

for art, and conceived the idea of engraving his own poems and the illustrations to them. Thus in 1789 he produced his "Songs of Innocence," the book being designed and produced by himself with the assistance of his wife.

In modern times wood block printing has been used to reproduce the designs of such artists as William Morris and Sir Edward Burne-Jones.

Metal-engraving, which followed wood-cuts, is also an old art, but the origin of the use of it for the purpose of producing prints of a picture or design must be placed in the fifteenth century. In this case a sheet of metal—copper, zinc, pewter, etc.—was taken, and by careful use of the engraving tool lines were drawn to represent the desired picture or design. Printer's ink was placed upon the plate and pressed into the incisions; the superfluous ink was then removed. The ink remaining in the incisions being then placed against carefully prepared paper under pressure, the picture was transferred to it. The result was a much finer picture than was possible by the wood block process. The process is termed line engraving.

A very large number of artists have been associated with this work in all countries.

Etching is another process used for producing drawings on metal, but the etching, or eating, is done by means of acid instead of an engraving tool. The plate being covered with a wax composition the artist traces his design in the covering composition in such a way that an acid placed upon the wax covered sheet may eat into the exposed metal. Many modifications and processes have been made and added, but this is the *idea* of etching. Albrecht Dürer was amongst the first to adopt this system of illustration, and amongst its other users we find such names as Sir Anthony Van Dyck, Rembrandt ("the greatest of all etchers"). William Hogarth, George Cruikshank, Jean François Millet, and J. A. McNeill Whistler. Hogarth used the process for his "Rake's Progress" and other pictures, and Cruikshank used it in his pictures of the characters in the works of Charles Dickens.

Mezzotint, Stipple, Crayon, Dot-processes and Aquatint are all "tone" processes, that is they produce tones, and not

merely lines. Mezzotint dates from the seventeenth century, being first used by Ludwig von Siegen and Prince Rupert. It became extremely popular in England so much so as to become known as "*la manière anglaise*." Photogravure has largely taken its place in modern times.

One more process must be mentioned—lithography, which as its name implies, is a writing (or drawing) on stone, though sometimes other media are used, such as zinc and aluminium. The essential principle of the process is the antagonism between grease and water, the disposition of greasy substances to adhere to one another, and the property of absorption possessed by calcareous stones. Many modifications of detail have been made so that a great variety of effects can be produced. It was invented by Alois Senefelder in the closing years of the eighteenth century.

Under one or other of these processes most of the prints on exhibition or in the Print Room can be placed, though certain other methods have been employed.

The pictures on view usually include recent acquisitions, productions of British and certain other artists and some Oriental drawings and paintings, so that there is always a representative collection for the student as well as for the casual visitor.

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were wounded—delirious—you wandered about——” No, no, I kept telling her—nothing had hit me—I had deserted, just deserted. Didn’t lots of people desert? Why couldn’t she see? She really is slow—always was. At last she seemed to take it in. The child was crying and she took it up again and it stopped crying and felt about, all over her face, with its hands. When she’d thought for a time she said I must go quickly and give myself up—I was to tell everything, just as it was; then they would only send me to prison—she’d wait for me till I came out and we’d go to some place where nobody knew and start all over again. As if one ever *could*! I got tired of hearing her. Seemed as if she *wouldn’t* face the facts. “Can’t you see?” I said. “I’ve got a friend.” I think she began to see then. “Are you married?” she said. She hadn’t any tact, you see. So I pointed to the child. She put it down gently and kissed the top of its head, with her face pressed down on it, ruffling its hair—her face wasn’t in sight for quite a long time. At last she looked at me and there was nothing wrong with her face. She wasn’t put out of crying. She just said, “Good-bye” and shook hands the way a real friend does—she was dull, but she had generosity.’ That was his yarn—I think I’ve remembered it all.”

“He wouldn’t bolt for it?” Auberon asked, idly, with nothing but Molly’s smitten face before his mind.

“He didn’t dare.”

“Dare?”

“Louise had come out of the house by that time. Some damned instinct must have told her what I was after. He took a scared sort of look at the black scowl she had. Then he said, ‘I can’t do it.’”

“Was that all?”

“No. I got him apart for a second, before I cleared out. I offered him my revolver, in case he should

Victor now: and, lo! here was the marvel; the turn had come; like a great ship rushing across a hundred miles of ocean to where a spark that cries for help is sputtering at the masthead of some small foundering craft, victory seemed suddenly to have taken wings to fly to Victor's deliverance.

For four days Auberon watched the battle rolling over the level plain: in two the enemy was driven back twelve miles; by the fourth he had lost 400 guns; more than twenty thousand of his men were prisoners. Then, like some capricious-seeming tempest, the battle was suddenly stayed; it rolled away to the south, and for four days Auberon and Nordern heard, like the receding thunder after storms, the distant roar of the French guns that covered Humbert's infantry while they re-took the Lassigny plateau, and then, for four days more, the still more distant guns of Mangin driving the enemy off the heights between the Oise and the Aisne. At last, on August 20, the uproar died away in the far south, only to break out next day in the north, when the Third and the Fourth British Armies launched the attack that was to carry them within ten days across the whole of the thrice-fought battle-field of the Somme, right over the dividing ridge between the rivers of Northern France and the great plain of Central Europe. And then, as before, the prosperous battle was checked in full course; silence fell on Bapaume and Péronne while, farther north again, the din rose east of Arras and the British First Army hustled the enemy back, through the great outwork of his Drocourt-Quéant switch, into the elongated fortress of the Hindenburg Line. And yet, once more, as, it might have seemed, the cup of victory was put down undrained, the centre of the war shifted and from the extreme south, just within hearing, there came, on September 12, reverberations of gun-fire in the east of the Argonne—the voice of the First American Army as it

encircled and captured the high fortalice of St Michel, perched above the twisting Meuse.

All the British share in these swiftly consecutive operations Auberon carefully showed to the guests of the British Commander-in-Chief. He never had a day off, nor a chance to look in at Vaurignies and ferret for news of Victor. Now and then a day would be wasted in taking one of his charges back to Boulogne, putting him on the Staff boat for Folkestone and picking another up at the gangway of the boat next to arrive. During these days he felt a dread lest the war should go wrong and lose pace while his back was turned to it. We were winning; that was sure; England was safe; but were we winning fast enough to save Victor? Part of this anxiety, no doubt, he carried in his friendly face on his countless visits to the Staffs of Corps, Divisions, Brigades, batteries and battalions, to introduce his companion of the moment or to ask would they be in any one's way if they went to some good advanced observation post that he knew of.

By these visits he had made many acquaintances, and the cheerful looks with which they all greeted his coming puzzled him, since he always seemed to be bothering people for something. However, he made the most of his chances of picking up tips about war from these genial generals and colonels. He wanted furiously now to learn about war. He had only seen fighting, a sight which tells you nothing about strategy, though it does about some other things. It came to him now that he had got to see large, in a sense, in order to judge what chance Victor might have. He must get the knack of making out what this or that bit of fighting was for, as a part of the whole war—what distant operations had to do with one another—how some indecisive battle far away south in Champagne might still be the means of clearing the Belgian coast or making the Germans go back from a salient north of Armentières. For weeks he questioned the wise when-

ever he met them, and pondered deeply when alone, till at last, with the suddenness of a heel slipping into a tight riding-boot, he came to get the hang of what was going on.

IV

It came to him in a parable, as it were. He seemed to see a crowd of men gathered in front of a long, closed canvas tent and trying to break into it, while other men, crowded inside and not seeing through, were trying to keep them out. A few of the men outside were told off to make a rush at one point in the wall of the tent, drive their fists into it, make it bulge inwards and scare the defenders into thinking that here was to be the assailants' main and final attempt to break right through the canvas. So the defenders would crowd to that spot and tire themselves with frantic efforts to keep the tent wall from being pressed in to the point of breaking. Then the fellow in command outside would order a few of his men to beat against the tent wall at a different place, and the garrison would stampede in alarm from the first dent in the canvas to the second, there to tire themselves a bit more, only to find their cause for alarm reappearing in a third place and a fourth and so on, as soon as the bout before had left them breathless and weary.

By September 25 the long wall of the tent had been battered, now here and now there, in effect everywhere. The canvas was tough; the fellows behind it were stout; they had rushed hither and thither to draw it taut as often as our incalculable buttings against it made it belly or sag. But, all August and September, it was wearing thin; the men behind must be terribly tired. And our men were tremendous; they did incredible things; they bluffed their way through seeming certainties of death, flung themselves into extinction, without a thought or a tremor, as people will do to get a child out of a building on fire. With a

tumultuous exaltation Auberon gazed at the embattled crowd of Nottingham and Derby clerks slithering down one grassy bank of the deep canal cutting near Bellicourt, swimming and wading across the canal and scrambling—the remnant of them—up the far bank to storm the entrenched machine guns that spouted from its summit. The whole war was moving faster than ever. It was racing furiously. And Auberon had a sense of looking on at some heroic race, a rush to bring off a rescue almost past hope. It was as if the S.O.S. that his agonised fear for Victor sent up on that night in the Vaurignies meadow had set the whole front glistening with the stars of answering rockets. A tropical growth of new hope began in his mind; he felt as if he were almost in the confidence of some vast overruling force that, with a god's disregard of mere human equity, changed the course of the greatest of wars to bring salvation to one poor deserter.

But victory still has her price. In her most prosperous tide you will find an eddy here and there set twisting back against the flood by some snag or boulder. Even when Gideon's trumpets were blowing and all the lamps flaming free, there must have been stout men of Midian who would not flee from Jehovah himself without turning to stab a few of his favourites first.

On a morning late in September Auberon had to escort to the front a kind old Roumanian general who desired to see our infantry at their work. Auberon knew a good place; it was quite close to St. Quentin; for there his own Comfies had just gone into the line to share in this morning's attack on a German "key position" of some little tactical value. For General Robiescu any troops would do; so Auberon might as well try to see his old friends.

He found them, without any trouble. The ground which

they had attacked was much broken—a good place to hold and a hard one to take. The Germans were out of it now, for the last time, but the fight of a few hours before must have swayed to and fro for a while and enemy counter-attacks had momentarily recovered some points taken by the impetuous advance of British troops not strong enough at first to keep them.

Where one of these freakish eddies had curled for an hour or two and had then been smoothed out by the rising tide of our advance, Auberon found his friends. They lay in a short length of sunk road, with broken apple-trees over it—Cart, Ruthven, Booker, McGurk and five or six more. The sun was already hot on the place; hundreds of insolent flies rose from the bodies, buzzing resentfully at Auberon's approach, and then quickly crowded into the blackening gashes again and feasted silently. All, he could see, had died by the bayonet; not very many men did, in the whole of the war, but the few were not to be mistaken; Auberon would have known them anywhere by the impossible contortions of their bodies, their spines grotesquely bent, their last wriggings of agony capriciously arrested in the most fantastic poses and then petrified thus by the coming on of rigidity; their faces, too, were different—more horror in the look; their wide eyes stared more wildly up at the sky, as if the last of their thoughts had been, "And so there is no God."

"These were my friends," he said to the Balkan general. He must not disown these poor guys that looked as if some devil had carved them in grinning contempt of human dignity and courage. "My first comrades, in my regiment."

The general looked at the thick outer ring of grey-coated enemy dead surrounding the little inner ring of khaki-clad grotesques. Not being English, and yet being a man, and a kind one, he drew himself up, saluted, and said, "They

were comrades for a King." He touched his guide's vacant sleeve. "And you, my friend, a comrade for such men."

For a moment Auberon had lost sight of the war as a whole and the working out of the great Foch's design. It was only as if these dear fellows had seen The Beak in mortal danger and rushed in only too headlong, to help an old friend. So it had been at all these fights; so had the wounded died at Bellicourt when they rolled down the canal banks into the water and great bubbles had risen from their lips while they died. Everywhere men were dying in order that something might live. Something better than they? Plodding and honest in all his secret thoughts, like a workman who works as well with his master's back turned, Auberon did not try to make out to himself that a life so hopelessly broken as Victor's was worth a life like Alf Cart's. No, the world's best were perishing still, just as the best of them all had perished on the Cross, on some dim chance that this might do good to those who were worse.

And yet, could one be rational and set one's face against that mad waste and unreason of atonement, with all its squandering of perfection, just to preserve the imperfect? Could he, if the power were his, give the order that Victor must die in shame rather than he should be saved by sacrifices like this? He asked it, as straight as he could, of himself. But no clear answer came, only a mental flinching away from the thought of Molly hearing of Victor's end. It was like seeing her face bashed in with the butt; the horror of it paralysed all reasoning; anything sooner than that! And might it not possibly be that, if God loved all the world as he himself loved Molly and Victor, God would feel something like that and might be ready to give a part of himself to relieve the most worthless poor devil from some sort of annihilation. Oh! it was all very difficult.

CHAPTER XXIV

THE night was moonless but fine, with a good show of stars, when Auberon's dusty car turned out of the great road into the avenue at Vaurignies—past ten o'clock on the 27th of September. His niece Roumanian had just sailed from Boulogne and no one else had to be met there till the late afternoon of to-morrow. Auberon was to have a night's holiday.

The lighted house, its background of forested hill, the familiar trees of the avenue and the bickering of the little lasher under the bridge had a kind of friendliness; like some early home revisited after a good many years and much complicating experience, they seemed to have kept a simplicity lost by himself. By Jove, he felt old; had he, perhaps, lived through more than he knew since the 7th of August? He had been a bit worried, of course; but what people involved in tragic messes in books suffered was evidently something much more severe and important.

His car crossed the bridge; the noise of the lasher lessened behind him; little sounds from the house rose into clearness. The night was warm; many windows were open; more lamps were burning than usual; two cars with ardent headlights stood at the door; there must be guests to-night. Yes, several voices poignant with the wasted beauty of marred youth were soon drivelling sloppily out into the night from a window—one of the speakers quite drunk, another less drunk, a third and fourth not really drunk, but pretending. "Wha' the hell car's that?" "Tha' my car?" "Gosh! Ol' Garth's car!" "Ol' man Garth, back from the wars!" "Good ol' Garth!" "Come in, Garth." "Have a d-d-drink, Garth."

He knew the guests—four subalterns of a cavalry regiment

that used to have rest billets in the village, off and on. But nobody from the mess seemed to be seeing them off; they were just trickling out by themselves, to go home. That was odd. What were all their hosts doing? Well, here was something that had to be done. They must be seen off, before he went in.

Slowly, with many maudlin farewell cordialities, the cavaliers passed away into the night, and Auberon stood at the château door, as his father did at home, waiting till parting guests should be too far away to hear the door close behind them.

While he stood so, a light appeared at the end of the avenue, moved obliquely for a moment and then straightened its course and drew in on the house. He knew what that was—the despatch-rider bringing the post of the day—late because of the late tide that was timing Auberon's trips to Boulogne to-day and to-morrow. Round the curving drive, within the near gates, the head-light of the urgent motor-cycle wheeled like the revolving flash of a lighthouse, searching with its whirling brilliance a great arc of a circle of limestone wall, gravel and verdure.

Auberon said a word to the rider, Corporal Tolley—was his machine running all right, or stiff in the steerage again?

“Champion, Sir, thank you,” the corporal said. “I’ve two letters for you, Sir,” he added. He searched in his bag, holding it under his head-light.

By that light Auberon saw on one letter the writing of Molly. He put it into his pocket unopened. On no moments but the most worthy was reading such as that to be conferred. He made straight for the room where he had left Immals talking, the night the smash came.

II

It was horrible. It was as if Immals had never got up and gone, in all those seven weeks. There he was, exactly as before, still befouling the air. Just such another court of listeners, too, was round him now as in August—two of them, in fact, the same, and the rest like them—a chubby Staff-lieutenant up from a base, a Corps-Commander's A.D.C. and two or three pretty children whom some potent relation or other had not had the heart to send through the fire to honour; they hung upon Immals' lips, while he tickled them with drams and snacks of his Grand Guignol muck. His face looked fouler than ever—more pouchy under the eyes, more blackish-green, nearer to black altogether than when Colin had said, "A judge only puts on a tiny black cap, but Immals blacks his whole mug." And yet Auberon had to listen, hungrily, just on the chance. For nobody could tell as much as this carrion crow of what Auberon hungered to learn.

Immals, of course, was spinning some yarn of the knacker's yard that he kept. When Auberon came in, the pink lads looked round, rather shamefaced, as if an acquaintance had caught them looking eagerly on at some filthy affair in a street instead of kicking the offender.

"Cheerio, Immals," Auberon said—he was a host in this mess and the barbaric virtue had to be practised, even to crows whose trade was to pick out the eyes of sick sheep. "Had a good day?"

"Damned long un," said Immals. He was only a coarse artist; he laboured crudely his air of grim significance.

"Up at dawn, you know," the A.D.C. babbled. His girlish mouth was defaced with a laugh that tried to be knowing: really it was hysterical.

Immals resumed his interrupted debauch. "I was just

saying," he said, and went on. Auberon, a little aloof from the group, fiddled with *Punch* and listened furtively, just on the chance.

"I don't know," Immals was saying, "what other Armies may do, but we find it best in this Army to use a small, cobble-paved yard that I struck, with a good high wall round it. Keeps 'em more quiet—to feel they're shut in—see? They're not all like this freak that we put through it to-day. They're not nuts on being done in."

So some poor rat or other had only asked to be in the pit with the terriers—just to be out of it all. Gosh! what a life the poor beast must have had.

Immals talked on. "We keep the sun out, in this Army. Makes 'em jib, to see it—they don't want to leave it."

The Staff-lieutenant asked some question too husky for Auberon to hear it.

"No," Immals answered. "In this Army our firing-party is ten. Two of 'em fire with blank—not one—that's only in story-books. No, the men don't load the rifles they use—if they did they'd know who had the blank."

"What about the fouling, though? The barrel's different after firing blank," the Staff-lieutenant insisted, as though he had just heard that he was to be one of the firing-party himself.

"That's seen to, of course," replied Immals. "The men ground arms the moment they've fired. Then they're marched out. Then the rifles are shuffled and other men clean 'em."

"Seems good enough," the A.D.C. admitted guardedly.

Immals looked at the pink youth as if he had certified God to be just fit, perhaps, to run errands. "All the trouble this morning," Immals went on austere, "came of a fool of a new sergeant-major. You'd hardly believe it—he had forgotten the gas-mask?"

"Gas-mask?" The cherubic A.D.C. almost gasped. "What's that for?" he said.

Immals stared at such innocence. "Why, of course," he said, "for this swine Nevin."

III

"Shock" is a curious thing. It may flurry or calm you; bend you to the point of breaking or straighten you up; knock the pert off their perches and put the shy at their ease. In the moment of hearing Victor's name Auberon seemed to have time for long trains of thought; all that there was to ponder lay spread out at once before his mind like the many rivers and towns that you see from a 'plane which flies high in clear weather. Victor dead utterly now, and the last smear daubed on his name; Molly to be guarded, if it might be, from the sear of this branding-iron—he almost heard it hissing into her flesh while she stood white and still, abiding fate. What did they do in these cases? Tell a man's next-of-kin? Or was there some regular lie? Were the Victors simply gazetted as "Died"? Oh, no—why, of course, he had often seen the dead bodies nailed up, names and all, in General Orders. He could see Victor's epitaph:

GENERAL ROUTINE ORDERS

by

F.M. Sir DOUGLAS HAIG, G.C.B., G.C.V.O., K.C.I.E.,
C. in C. British Armies in France.

Adjutant-General's Branch.

Courts Martial.

No. 89507 Private V. F. J. Nevin was tried by Field General Court Martial on the following charge:

"When on Active Service, deserting His Majesty's Service."

The accused absented himself from near the front line in

November 1915, and remained absent till apprehended in a place behind the line in September 1918; he was then in civilian clothes, without identity-disc or pay-book.

The sentence of the court was "To suffer death by being shot."

The sentence was duly carried out at 5.51 A.M. on September 27, 1918.

But now he must go on parade, with his face turned to wood, and pump Immals while he was there to be pumped: for Victor might have said something, left some message—a letter perhaps.

Immals was saying how "in this Army" the plan was to blindfold the prisoner by putting a gas-mask over his head, with the eye windows round at the back. "It's much more use than a hanky. Covers the whole of his face, so the men can't see the face working. Sure to put 'em off if they do. As a matter of fact, it's what happened to-day."

"Did he say things?" Auberon asked. With conscious cunning he aped the laboured callousness of Immals' puny courtiers.

"Lord, no! We've stopped all that in this Army, ages ago. Some of 'em used to make a hell of a noise—praying and talking. It put the men off. So now we put cotton-wool in their mouths."

"What did go wrong, then?" the A.D.C. breathlessly asked.

"The blighter's face kept working," Immals said. His voice was changing. "Flicking like hell," he snarled, with a queer, rising fury. "Putting the men off—the scab!—so that only one bullet hit him—one out of eight—and that only in the shoulder! The swine was not even stunned! Wide-awake as I am, and that bloody face of his, working!"

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"And then?" Auberon asked. Once driven to it, he acted morbid curiosity quite decently well.

"Usual routine. March the men off. A.P.M. finishes prisoner. Revolver well into the mouth—muzzle turned slightly upwards. I didn't take long with the cur."

Just for an instant Auberon closed his eyes, to see the brains that had spun Victor's delicate fabrics of fancy and wit bespatter the wall of the slaughterer's yard. The chubby Staff-lieutenant may have had imagination too, for he went quickly to one of the open windows, put his head out and was sick over a Malmaison rose that grew against the south wall. But Auberon had business in hand. "He said nothing at all?" he asked Immals again.

"We don't ask 'em," said Immals, "to make a last speech from the cart."

Without making the action uncivilly pointed, Auberon fetched a bottle from the sideboard. "A bit drappie?" he asked Immals politely, and Immals held out his tumbler.

"Say when," said Auberon, as he poured, but Immals fell into abstraction till the common strength of grog had been well passed: then he suddenly said, "Enough! enough!" like a man rebuking some excess that nobody could have expected. While Immals added soda-water with a frugal hand, Auberon said, "He left no message, or letter, or anything? Some of 'em do, I suppose?"

"Some of 'em—yes. Only the other day there was one—a second-lieutenant—we shot him for cowardice. He sat up writing letters by a flash-lamp, all the night before—four long uns, all to his mother, with dates on ahead, full of all sorts of lies about the great time he was having. He asked my Sergeant-Major to post 'em, at intervals of a week. 'That'll give her a good month,' he said. But not this swab to-day."

"He did nothing at all?"

"He just went to hell, the bloody scut, working his wits." Immals spoke savagely, and his blackish-green complexion had grown blacker; convulsive twitchings and wrenchings wrenched its flaccid muscles. The man was rewiring himself up to a species of retrospective fury, working up in his neurotic little soul a spasm of lust for killing without danger to himself. Auberon had seen men look like that. Once, when the Comfies had taken a trench, he had seen a man trampling frenziedly upon a wounded German's face, stringing himself up with shouts of incoherent rage and filth to grind the agonised features into a jelly of flesh, mud, blood and smashed bone till the body ceased wriggling. But now he had got what information there was. He must go and think what could be done.

IV

He made for a small room, that he and a few other connecting officers used as a place of refuge from social activity during their few hours off duty. No one was there; the empty room had a welcoming look, with a shaded oil lamp on the table, and big pine logs burning bright on the open hearth with small noises of hissing and crackling from the damp wood and the dry. Outside the little zone of steady lamplight and that of the flickering firelight the room was dark; through a slit between the drawn curtains Auberon saw some chilly-looking stars. Out of doors a wind was rising; it pressed fitfully on the windows; it whined round a corner and sniffed at cracks.

Auberon drew a chair near the fire and sat gazing at the flames, loving them. He had always loved fires—the very idea of fires; his old trench life, with its bouts of bruising, shelling, spirit-crushing cold, had added to that love. Whatever changed, whatever failed, fires were friendly and good to you.

Something had happened since he came into the room. There was nothing at once to be done; and, with nothing to do, his endurance was collapsing. The manner of Victor's death hurt him dreadfully now; the pain of it filled mind and heart just as the pain of bitter cold occupies the whole body, brutalises and crows it, torments all your flesh with dull tortures like toothache, drags you down to be a mere mass of spiritless animal tissues without courage or hope.

He sat perfectly still and gazed hard at the fire: he gave himself wholly up to mere consciousness of its kind heat: he made all other thoughts wait; presently, presently, he would come to them; all that he could do with, as yet, was this shining assurance that something unbedevilled remained in the world.

Like blood taking motion again in a man numbed with cold, animation slowly returned to Auberon's mind. It fumbled about, feebly at first; it groped round for good things to take hold of; he thought of roofs that keep out the winter, of new milk and the brown Autumn goodness of wide fields of corn, and the sunshine of June mornings in England; and then of some of the men he had known—his father and Cart and McGurk and Black, men of the breed who eagerly gave the world more than they took at its hands; and then the thought of all these seemed to lead up to the thought of Molly and culminate in her. With a new clearness he saw her, not in her beauty only but as the most perfect, for him, of all the world-saving souls that are as utterly simple, constant and kind as fires and stars. Then he remembered her letter, took it out and read it by the mixed light of the lamp and the fire.

The letter had come amazingly fast; it was dated only that day.

DEAR BRON,

I'm a beastie, not to have written before. No excuse, either, for work has eased off, only too much. The "surgical team" work was hard. Once, when we were at Ranvert l'Étang, my surgeon did big operations for thirty-six hours on end. He'd stop for five minutes, to eat, and then go on again. I want work like that—just to go pegging on at something humdrum that's worth while. It seems to keep things real. Ever feel that way? I had a bad dream about you—not dead or wounded, but just looking lost, as if you felt things weren't real.

I have a new job now—a ward full of men who are said to have wounded themselves—all under arrest. There's an armed guard at the door of the tent, and barbed wire all round. They're just like other wounded—heartrendingly obliged by the least thing one does. Most of them were volunteers, like you. 'One had a D.C.M. They'll all be tried as soon as they're patched up—perhaps shot.

I wonder what's right. Of course they have failed—tried to do more than they could, and broken down over it. Still, they did try—they took their chance of losing their courage as you lost your arm. I almost think they're the most horribly wounded of all and have given up most—become idiots or cowards and not cripples only, through having tried to do right.

I don't say they shouldn't be punished. Punishment is such a mystery. At school, when I'd done something rotten, I used to feel, in a way, that I had a right to be punished—it would be almost cruel if one were let off—it would be like not letting you have any soap if you made your face dirty. But one thing I'm sure of—it's rotten to punish them first and then to treat them as if the punishment itself didn't clear them—as if they were "untouchables" still and ought to be cut in the street, or hushed up if they're dead. Don't you believe in expiation? I do—a sort of utter washing away of whatever was wrong by a scalding stream of clean pain, so that at last you can be as if no wrongness had ever come in.

Does this only read like the stuff people talk who throw word

about without caring? I do mean it, but can't explain any better, so please make sense of it. If we could only see everything just as it is, the way they say that God can, I do believe that we might be touched most of all, long after this war, by the thought of those men who had died in the worst torment of all that there are, because they were too weak to bear as much as they had tried to bear for the sake of us all.

Must stop—here comes an interruption, and my letter only just begun. Are you all right? I am.

Your affectionate

MOLLY.

Had she known that Victor was dead when she wrote? Or only that he had been taken? Or only what he knew her to have known although she did not know that he knew it? One, at least, of these torturing pieces of knowledge must have been wringing her while she wrote? Perhaps the worst of all. But she would not let on. She still left her young brother such chance as he had of not knowing what Victor had done; and also she tried to arm him with any thought that might help him against the first onset of horror and grief, if he should come to find out. That was what Molly could do, under torture. He read her letter again. With her world darkened about her, she was like that, and the thought of her cleaned a soiled earth; it kept life noble.

He did not try to answer her now. They hardly ever answered each other's letters at once. If he did it to-night she might guess that he knew her secret, or part of it; he must leave it to her, to tell or keep, as freely as might be possible. He went out to his bed in the meadow, a man revived; for fortitude like Molly's is not used up in the act of enduring blows: it remains a great fire and lamp, like a sun, and lights and warms and vitalises all that it shines on.

CHAPTER XXV

NEXT evening Auberon went back to work. In the twilight he met the Staff boat at Boulogne, detected at the gangway's foot the famous author whom he was to pilot, whisked him off in a car by the coast road through Hardelet Forest and Camiers and fed him, amidst kitchen savours and steams, at the little thronged inn at Étaples. Then on through a mild autumn night, across darkened Montreuil, to undulate over the rumpled downland till they dropped steeply down to the deserted streets of Abbeville with its many searchlights patrolling the infested sky, and so by Flixecourt and Picquigny, up the narrowing Somme to Amiens, where they slept at the battered Hôtel du Rhin. Next day they took to the long straight-ruled road that passes through Albert, Bapaume, Cambrai and Valenciennes to Mons.

Auberon had to talk for most of the time. Like the servant who shows tourists round a great house, he had to be ready with something about whatever his charges might notice by the way. At first this had been a sad trial. Nothing at school or the University had suggested that history or architecture was a study worthy of any person of spirit. That of architecture might even conduce to long hair. But when he started work as pilot to the British front he noticed distinctly that the Army's foreign guests, of all nations, were impressed by the number of times he had to answer their enquiries with "Sorry—I don't know the first thing about it." So his inveterate habit, in trouble, of finding absorption and relief in the obvious next thing to do had set him mugging up in his spare hours—mostly in guide-books—quite a lot of subjects on which his education had thrown a minimum of light.

After some labour he had been able to show his various travelling companions the house where Napoleon had stayed at Étapes to plan the invasion of England with Ney; also the house where Robespierre (of whom Auberon knew nothing else) was born in Arras. He had explored in free hours the Forest of Crécy, knew where to find the wild boars and could show their sows trotting swiftly along its open glades, with their litter galloping astern. He had worried out, from Shakespeare and Baedeker, the plan of the battle of Agincourt—and this was particularly useful, because the battle-field lay within sight of the château where most of the Army's guests were put up. At architecture, too, he had swotted till it became so exciting to himself that he was afraid lest he should bore people with it. Whenever he took his military attachés and others up to the front by the great road from the coast near Montreuil to French Flanders he cautiously fished to find out whether they cared about houses; if so he would gently indicate the funny little air of Spanishness that some of the houses had at Hesdin, and more of them at St. Pol, and arfy number of them at Arras, where the Dons, he understood, had had it all their own way once and had then tried to push a bit west, but had had to come back. Finding some of his charges to be wearied by off days in Amiens, with no battles to amuse them, he had got up the interesting truths that the "House of the Sagittaire," in the Rue des Vergeaux, was held to be the true Renaissance stuff, and that Number 7 in the Rue St. Martin was reckoned a topping specimen of Louis Quinze, and Number 18 of Louis Seize. With a round of these *objets d'art* he would endeavour to entertain the guests of Britain, though always with extreme caution, as a man of indifferent education trading on a minute capital of knowledge.

This time there was no daylight wherein to practise æsthetics, as far as Amiens. And next morning, when there

was daylight, there were no buildings left to practise them on, after the car had gone a few miles farther east. So that peace which the world cannot give had to be sought through sustained efforts to impart purely military information. Up and down this long straight road, he explained, to and fro between Albert and Mons, the war had drifted its four years; it was the axis of the war, at any rate for us; it was the centre line, as it were, of the lawn-tennis court. Up it the British Regular Army had marched, full of hope, in the August of 1914. Back along it the Germans had pushed them, only to recede along it themselves in their turn after their check on the Marne; all the long battle of the Somme in 1916 had been fought astride of this road; eastwards along it the Germans had retreated under cover of night in the wintry early months of 1917 and westwards they had crowded back in their last great advance, in the following March; eastwards again along the same road they had for two months now been falling back. The flowing and ebbing tides of war had littered the great highway with their leavings. Auberon pointed them out. Its shining smoothness was the tarmac that British labour battalions had laid in the spring of last year for our advancing transport, and this spring the Germans' advancing transport had taken over the job of polishing it. Everywhere by the road were notices to troops in English or in German; on the ruins of wooden huts that both armies had shelled in succession, there could still be read "Y.M.C.A." and "Soldatenheim," "Zur res. Stellung" and "Delousing Station." On each side, wastes of blasted heath, an endless-looking veldt of thistles and poppies and self-sown traces of old peace-time harvests of beet and mustard and corn, were speckled, as far as their eyes could see, with two other innumerable growths that looked as if they too must be some common weed—two different species of rude wooden crosses standing, at every

rickety angle, over the dead that lay shallowly buried where they fell, the British crosses small and paintless, the German ones larger, heavier, with little eaved and painted roofs at their tops to keep the rain from washing out the name of the man that "hier ruht," as each of them said.

All these things did Auberon continue to show and interpret, at first perhaps a little mechanically—it was the thing to do next; it was his job; that was all. Then the exercise warmed his numb mind: he began, for the moment, to lose himself in it, as in the old games of football at school, that could keep care away for a while: he grew eager and vivid, as many simple people do when they tell you of things that they know by sight and not through books. And while he did his best to show how the war stood, it became strangely clear to himself; his mind, which no one had ever taught to see all the parts of any great thing in their wholeness and unity, was educating itself. He could see now, by dint of having to show some one else, what the German army's predicament was.

Till lately it had fought on ground that was as good as a part of Germany's own great square self. But now that ground was changing swiftly into a peninsula, with two seas eating eagerly into its neck on each side—striving to turn it into an island cut off. One great line of railway was the real neck of that peninsula. A mighty system of railways fed the German front, reinforced it, carried its wounded away and kept open its line of retreat. At Liège that system was gathered together into one east-and-west line as vital as the umbilical cord to a child yet unborn. East of Liège and west of Liège the system of railway spread itself out like a fan: at Liège it was as single to cut as a throat. And, once it was cut, all the German armies still left in the peninsula

that had turned island would have to surrender, however brave they might be.

What struck in this way the untutored mind of Auberon was even clearer, no doubt, to the super-trained talents of Ludendorff and Hindenburg. Only the day before Victor was shot, these two had added themselves to the forces unconsciously endeavouring to keep him alive: they had told their Kaiser that peace must now be offered at once: it was hopeless, they warned the poor wretch on the throne, to keep up the war. But the doomed egoist shrank from his own fall more than he did from letting ten or twenty thousand extra men be killed for nothing: so there came no rest for fighting men, nor amnesty for deserters, till Victor had been six weeks in his grave.

III

During those weeks it was Auberon's job to show the working-out of Foch's plan to many august civilians as well as the brisk and trim military attachés of the Allied and the neutral world. Some of the civilians were old friends. Wynnant was invited out to G.H.Q. because he knew every one there and was famous good company anywhere; Roads because he might bite unless he were constantly stroked; Wade because the old Radical was believed to be shaky as an upholder of war "to the bitter end," and a sight of the actual thing might brace up his *moral*; Ducat because the elegant "war work" of his tongue and pen for four whole years was held to merit reward: so just was G.H.Q., so politic, so penetrating in its knowledge of the human heart.

They all looked at the great sight with eyes that saw almost nothing. From far south, in the Argonne and Champagne, Americans and French were thrusting northward, digging furiously towards Liège, turning the menaced

peninsula's neck into an even narrower isthmus. And meanwhile, all along the peninsula's broad western face, French and English, Belgians and Americans were ceaselessly trying to penetrate to some point or other on the line of railway running north and south, behind the German front and parallel with it, through Brussels, Mons, Maubeuge, Hirson, Mézières, Sedan and Metz—to cut it and so to prevent the Germans from reaching the isthmus before it was severed. Pershing drove at Sedan, and Gouraud at Mézières, Haig at Mons and Maubeuge, and King Albert at Brussels through Ghent. By October 1 the whole of the Allied front roared and winked with the most continuous flashing and din in the whole war. For more than a month the great climax held on, incredibly, like a top note sustained for that time by some supernatural voice, till in the first days of November the American troops fought their way into Sedan, the British took Maubeuge, the French were at Hirson, and Belgian outposts east of Tronchiennes were looking across a few flooded fields at the towers of Ghent. The substance of victory had been won; the peninsula's neck was ours to cut when we chose; even of the peninsula the enemy's troops had no longer the run; nothing remained but to claim the formal and full admission of defeat by the most multitudinous surrender in history.

Auberon's old acquaintances saw little of this; they had no wish to see; their eyes were turned inward and all their feasting was on visions got up by themselves and suffused with home-made colours. Ducat seemed to regard the whole war as an occasion to which the English upper classes had risen memorably. Forty-seven eldest sons of peers, he bade Auberon mark, had fallen in the first year alone. He had by heart a list of famous houses to which they had been heirs, and he described the family portraits. His voice almost broke as he pictured a Duchess of his acquaintance

getting up at half-past five in the morning in her own house for hospital work, and the Duke commanding a training camp under his ancestral oaks—"I don't believe there's a single draft to the front that the Duke does not see off." Even the younger sons of noble families—even those who might in youth have been thought a little idle and careless—well, look at Colin March—what Socialist orator bore on his breast such proofs of gallantry as Colin March?

Then there came Wynnant, immensely tickled by the fervour of certain feuds that would scarcely allow some of the politicians and generals to attend to the war. Lloyd George thought Haig a fool, and Haig thought George a bounder, and Wynnant was told that George had never sent Haig a word of congratulation or thanks for any of his recent victories until October 7—had even sent a message of doubt and discouragement at a critical time. Haig, of course, was a man of honour—he wouldn't retort by intriguing in the Press as French had done when Kitchener had tried to put some guts into him. But our High Command as a whole! And our diplomacy too! It would be sport to see whether upper-class England could live down this failure. "I suppose it can all be hushed up—French's flight and Rawly's cropper in 1916 and the way Hubert Gough was deserted in March, and all the little games played by jackeens like Colin and Claude—why Colin has more rewards for valour than any two men in Europe, bar Claude, and the last German he saw was Lichnowski in 1913."

The whole war, win or lose, scandalised Clement Wade. A world that had produced anything so revolting aggrieved him. His manner towards it was a kind of perpetual washing of hands. He had no way out to propose, but he practised an air of aloofness and spoke of universal insanity and a world rattling back into barbarism. To Auberon it felt as if he and every one else had turned out to be unsatis-

factory sons and Wade was scratching their names out of the family Bible.

Roads knew what he wanted. It would be monstrous, he said incessantly, if the war stopped before we gave Germany a devastated region as big as France's and Belgium's together. Germany had never felt the war yet. We must march to Berlin, if we had to fight the whole way, dictate our terms of peace from Potsdam, hang the Kaiser outside his own door and not come away till we had in our pockets the whole cost of the war, every penny. Oh, Roads was very firm.

Auberon heard them all out patiently, as he had heard so many others, in the last two years, laying down what was best for the world. "Take each man's censure, but reserve thy judgement": they could not all be right, as almost every fluent and masterful speaker had once seemed to be while he spoke. Auberon only wished he were as sure about anything as most people seemed to be about everything. The war had let him down, as it had let down most men of courage and clean heart who fought in it. All the early exaltation was out of them now, and the approach of victory was bringing nothing of what their innocence had expected—no sense of having freed or cleaned a world. Somewhere in the rear of our Allied armies, scrubby forces of meanness and cunning, spite and greediness, seemed to be gathering strength; something foul might be done, after all; England might yet be made to look like a base boxer who spits in the eye of the man he has beaten.

The best thing that Auberon's mind found, to stay itself on, was the indestructible soundness of the common sort of man, the stout private who bore all things and dared all things, undismayed in defeat, sober in victory, humorous, tolerant and good-natured at bottom, even when he grumbled most. The only being fit to be ranked with him was the

common German who now had to practise, in hunger and disillusion, exhaustion and bereavement, the difficult virtue of courage without hope. Auberon marvelled at the way the battered German line would draw tight again, like a piece of string pulled at both ends when it has gone loose and wavy, after each dint the Allied onslaughts made on it; here the enemy would fall back, biting all the way, from a salient that had been left jutting out of his line; there he would make a furious counter-attack and break off a salient too boldly thrown out by ourselves. The nearer the war drew to its end, the straighter grew that hard-hammered line, till on the last day of all it was straighter and shorter than it had ever been before. It was tremendous, Auberon thought.

The war's last morning brought him with our leading troops into the little grimy town of Mons where, for England's armies, the war had begun. It struck eleven on a little tinkling church clock in the square, and the British soldiers and the people of the town shook hands and cheered and tasted all they could of the fulfilment of the deep desire that had moved them for more than four years. A German sniper, killed a few hours ago while covering the retreat of his friends, lay under a tree with his hundreds of used cartridge-cases scattered round him. He looked lonely amidst all the rejoicings at the defeat of the cause for which he had been, perhaps, the last man to die. Like many of the dead in war, he had a drowsy, troubled look, as if he had wondered, while dying, "Why has this overtaken me?"

Auberon wanted to do what an English private will do in the ring when he has beaten a plucky opponent at last—put his arm round the stout loser's neck and say, "Good lad!" Why should war be the only ring void of sportsmanship? And yet this morning's General Order to cease firing at

eleven included a clause forbidding fraternisation. Oh, it was all very difficult.

IV

On the night after that day the stillness that reigned from Switzerland to the sea kept many soldiers awake. They were disturbed by the absence of gunfire, as travellers just ashore from long voyages may be put off their sleep by feeling the pulse of no engine throbbing through the walls of their rooms.

In that restless silence Auberon's thoughts went round and round in a circle; they buzzed in his head. Molly and he would soon be free; they would go home; they could meet every day if they chose. But would they ever really meet again—ever be able to talk freely together, in the old way, with this futile secret between them, that both of them knew and that each would be trying to keep from the other? Would she ever be able to think of anything when they talked, except that he must be kept from knowing that Victor had not been killed by that shell? Or he of anything but how to keep from her the way he died six weeks ago? A fate that was not of their making seemed to be forcing them into a course of helpless lying—lies of omission, silence and evasion; and instinct told him already how a lasting lie lodged in the vitals of a friendship must corrode the tissues all round it. Molly might come to dislike him, to fear him, as the person to whom there was most danger that Victor's shame might be known. Why, she might come to wish he were dead, lest he know. But what to do? What to say? Nothing. To say nothing was all he could decently do. And yet to say nothing would be to tell tacit lies, and lying was poison to friendship; so it all went round again in his head till morning came.

It brought the news that his father was not recovering as fast as had been hoped from one of the heart seizures that

he had recently had. "Is there a chance," he wrote, "of your getting leave soon? They seem to think that I may do something abrupt, without giving fair notice. Perhaps I had better be thinking of how to sing *Nunc Dimittis*. Anyhow mine eyes have seen this victory—a great beginning if only we can keep clean and not lose our heads now. Would my own part had been of more worth, but England, so far, has not failed, nor you, nor Molly."

Auberon saw that he must be dying. The actual pangs of dissolution could not have wrung from the old stoic any more importunate prayer that he might see his son at his death.

BOOK EIGHT

CHAPTER XXVI

PEACE, perfect peace, was said to be in the making, somewhere or other, when Auberon saw Molly next, the day before their father and guardian was buried. The physical war had been over for nearly four months; Auberon was a civilian again, released for good from the feeling of walking the streets naked—for so it felt to wear the uniform of those days, plastered with wound stripes, years-of-service stripes, badges and ribbons—a personal history for the public to read.

He had acquired, besides, a new arm which aped with immense success the gestures of flesh-and-blood arms. He had been fairly driven to this. He had entered Brussels, upon his usual business, the day the Germans cleared out, and in the Place St. Gudule a Belgian lady of rank had flung her arms round his neck, at sight of his flapping sleeve, and had kissed him with tears. He had felt thenceforward that something would have to be done as soon as he could find time to go shopping. So now he had this wonderful toy arm; no one would notice now his little deficiency.

As soon as her nursing was over, Molly had taken some "welfare" job with our troops occupying Cologne: only by special leave was she at home to-day, for to-morrow's funeral. Auberon met her train at Victoria. In the station he glanced many times at her face with covert anxiety. Then he said to himself, "She's safe." No doubt, he thought, she was hungry at heart; probably she was feeling that nothing could ever be any good, any more; but there was no trace of wildness about her, of giving-in or of self-pity; she was as simple as water when it is so transparent that, for very clearness, you can't guess its depth.

II

After tea on the day she arrived they sat on the big window-seat of the drawing-room, over the Chantry garden where yellow crocuses were brightening their little flames as the March sunlight subsided. Auberon looked out at them ruefully. "No more Chantry for us, I'm afraid." He told her why. As each year of the war had begun, his father had stealthily sent in to the Exchequer a tenth of the capital value of everything that he had possessed when it began. So five-tenths were gone; and on what remained the Chantry could not be kept going.

"You knew," Molly asked, "at the time?" But really she knew there was no need to ask: Thomas Garth would not have kept his son out of a share in the seemly use of what belonged, in a sense, to them both.

"*You* needn't talk," he said. "Look at the mess that you've made of New Hall."

The big mean house was in sight at the far end of the forest glade that had the river flowing down it. Many little blobs of hospital blue uniform were visible, crawling or pottering about the vulgar mansion in the last sunshine.

"It was of no use to me," she said with evident sincerity. "The rest of us gave things we could spare; your father gave what he couldn't."

That was true, Auberon knew. He could scarcely imagine his father living anywhere but here. With his forehead pressed against the cold glass of the window Auberon gazed again at the garden and the river. Could any one ever love them—every look and every mood of them—so immensely as the passionately self-contained man who now lay in the room overhead with nothing to see or to contain? Things were only as precious as one's own power of prizing them caused them to be: their lustre came out of their

lover's eyes and they were beautiful or dull in much the same measure as he was puissant or puny. "Yes," Auberon muttered, "he toed the line, right enough."

One bad habit of peace is often thrown off in war. People learn to take the death of their friends as simply as may be: there is no time in a battle to force up high notes of sorrow. You blow the froth off the cup of grief and drink the bitter stuff undoctored. So Auberon and Molly now recalled in their everyday voices the ways of Thomas Garth, each wondering to find that what had fixed itself most in his or her mind was lodged equally fast in the other's; how quick he was, in talk, to befriend any one bashful or disconcerted; and slow to give people up as quite empty or dull, however poor a figure they might cut at first; but always a little uneasy, before the war came, for his inviolate darling, England. "Too many passengers; too little crew!" Each of them could remember his saying it more than once, and how, when the smash came, the words had set each of them longing for fitness to man a capstan or haul on a rope.

"That and——," Auberon was beginning, in the great stir of admiration that rose in him now; and then he pulled up on the point of speaking of Victor's winged words in the August night, with the bats whirling and tumbling over the garden. In headlong flight from the perilous topic he plunged at any other he could find and stumbled clumsily into making a kind of rough count of their losses in the last four years—father and Bert and a cousin or two and all Number One Section, and many good men from the village, and school friends or their brothers and husbands. The more they lengthened the list the stronger grew the contrast between the slightness of their ties with some of the ones mentioned last and the poignancy of the one persistent omission. Auberon could not help it: he did not dare mention the name; Heaven knew what straight, smashing

question Molly might ask if he did. But soon he felt that Molly was being as careful as he; she, like him, was trying to steer their talk away from any current that might bring it round to Victor. So, for the moment, this agreed suppression of a common thought widened again the distance between their minds, which their uttered memories of Thomas Garth had been bringing closer to each other. No talk will flow when the talkers' first purpose is to keep something unsaid. They went to bed early on this night of reunion so often, on Auberon's part, thought of and longed for: at least, they went to their several rooms, each, no doubt, to turn out and look over, as well as might be, the broken sticks that seemed to remain of the furniture of their youth.

III

The judgement of God, expressed in terms so drastic as gout and neuritis, kept Lord Wynnant away from the funeral. Colin, however, was there: like a good-natured son he took mental notes of whatever might soothe his father's couch of pain when related, with any advisable improvements, next day. Both had probably liked the Garths as warmly as they could like anybody on earth. But humours are to the humorous-hearted: even in the very temple of sorrow, comedy maintained, for these devotees of her cult, a practicable shrine.

It had been the oddest company beside the grave, Colin said. "No corpse but one could have joined together for half an hour so many whom God had put asunder—Wade and Roads, the rival ventriloquists; Claude and me; smug old campaigners like Ducat and pukka children of light like Auberon and Molly. The Old Stone Man was just like the sun—didn't choose his friends at all—simply shone on the just and the unjust, whichever was there."

Ducat and Mrs. Barbason had met, so Colin reported, for the first time. "They got on famously together—acres of common ground, but charity to the dead was the pick of it. Ducat can't forget, though he forgives. 'Shadows we are and shadows we pursue,' he said to the Gorgonic Barbason, with that damned elegant sadness of his. 'Had poor Garth used all his gifts, he might have died Premier.' The Gorgon wasn't doing anything in shadows. 'Want of balance,' she bawled. 'That was the trouble. He always let his notions run away with him.'"

Wynnant drank it in. It was good for his gout.

Claude and Colin had come in uniform, each of their bosoms ablaze with a polychromatic collection of ribbons dazzling to any eye that knew only the unadorned tunics visible in the trenches. "We braves," Colin truthfully said, "created a sensation the most profound, a sentiment the most respectful."

Wynnant grinned. "The two best embosked *embusqués* in Europe!"

"Absolutely!" said Colin. "And not a word of credit for our genuine qualities. That parson who ran the show yesterday——! Well, seriously the Church of England ought to set her house in order. This blaspheming divine said that there were amongst us to-day"—Colin's voice assumed by degrees the hollow boom of one kind of bad preaching—"the bravest of the brave, men brow-bound with the Roman oak, men whom many Kings had delighted to honour, and yet he—the padre, you know—would venture to say that, even in such lives of peace as our departed friend's, something of courage akin in spirit to that of the bravest might be practised, some labour accomplished, some victory won—you know the sort of *cadenza*."

Oh, yes, Wynnant knew every inflection of bunkum. The picture of Thomas Garth walking, some distance behind,

in the heroic footsteps of Colin and Claude, was good invalid food for him.

Colin seemed to have heard treasurable words from half the mourners. Wade had been pining aloud for the old party business to get back into its swing: football and racing had started again; why not faction fighting? "But Roads," Colin said, "is, in my nostrils, even more niffy than Wade. The dirty dog is e'en nosing round, about Victor Nevin, you know. He tried to pump me in the churchyard. He'll be working up one of his stunts—'A Tragedy of the War' perhaps—some sort of fetid sob-story to go with the sludge in that Sunday paper of his."

"Does any one not know about Nevin?"

"About a million people knew in France—and they're keeping their mouths shut like good uns."

"The Nevins must know."

"I think so. None of them showed yesterday, except Joyce. She had a thick veil and sat right at the back. She must have slipped in after every one else and she bolted away at the end lest people should speak to her. She almost ran down the path from the church—she stumbled on something—because of the veil, I suppose—and went down on one knee and then picked herself up and rushed on, to get away from us all. I tell you, she was tragic."

"Yes." Wynnant took in this vision of Joyce in no unsympathetic way. For of tragedy he was a connoisseur too. "And what," he presently asked, "about the Huntress Diana?"

"Molly? Can't tell a bit. She knows that Victor cut it. Whether she knows he's dead I can't even guess. These enormous things happen to Molly and she just closes over them like a sea."

"Yes. She's like them all. She has containment." Wynnant paused, to make faces, the pains of hell stinging his

limbs more sharply than usual. As soon as this distraction abated, his interest in drama was revived. "Wasn't she," he inquired, "a bit of a toast in her time?"

"I believe you," said Colin.

"Wasn't Follett, the old satyr's son, doing time of some sort—the Jacob and Rachel business—for Molly's *beaux yeux*?"

"Yes."

"And Claude, your twin brother in valour—didn't he cast an eye?"

"He 'also ran.' He didn't finish, though. He cut it in the straight. I caught him looking at her in that church with a kind of damned insolent pity. She's down and he's up—she's a sort of relict of some one who muddled his running away, while Claude's labelled 'Hero,' all over his thorax, for doing it neatly, like me. He'll go somewhere else, where he thinks he'll do better."

"You're mighty serious. Were you smitten, too?"

"*Naturellement*. Who wasn't? I've scratched, though. She can't want another blue-funker. She'll take the other sort now."

"You mean——?"

"Whom but Auberon, the son of the morning, although a slow starter? She mustn't marry beneath her rank, and there is no other man in it. I watched 'em yesterday. The rest of us were apes with blue and red posteriors: those two and old Garth in the oak box were the only three finished humans. And humble, too, begad—they haven't a notion that it's people like them who keep the earth going round while the rest of us play dirty tricks. If they don't rush bang into each other's arms, I shall have to make 'em."

Wynnant listened composedly. He agreed, like some gifted old art-dealing rogue who can appraise with an almost noble rightness a grace quite foreign to himself when he

comes across it in some enskied Della Robbian Virgin or blithe, wise saint of Mino da Fiesole. "They're England, really, these Garths," said Wynnant. "The few that there are of this sort, with no wit to speak of, and no measly fears or desires—loving like spaniels and taking their coats everlastingly off to the first thing that has to be done—it's only they that keep on putting off from day to day the crumbling away of the whole British outfit. They've won the war and scored nothing by it but losses, and now they'll just get down to work, same as ever, next job to hand, and go on preserving us gratis."

Not once in his long career, I suppose, had Wynnant faltered in the policy of grabbing at all he could get, sparing himself any trouble that he could avoid, and letting his country go to the dogs if that were its humour. But he could tell a choice vintage, in wine or in man, the moment he sniffed it—could do it even if that vintage was not then the fashion and never likely to be it.

• IV

The faintest flush of green was beginning to animate the thorn hedge round the Chantry orchard on the last evening but one before Molly should go back to her work at Cologne. She and Bron were walking up and down there talking business. How long, he asked, would her present job last?

She didn't know—it was rather absurd—the way they demobilised people; you might be called into an office some day and told to be off the next morning.

"And then?" he asked.

"I shall find work at home," she said quickly. "Anyhow there might be scrubbing to do at New Hall."

"Don't live in that place," he said. He could see her under its high garden wall, with the old peer spewing his filth and the maids grinning from the upper windows. He

knew that she had some money to live on—probably more than he now.

She answered question with question. “And what about you?”

He had a great plan, he said. He was to stand in with an old fellow-corporal, Brunt, in business. Brunt was starting a brick-kiln up in the north, to make bricks for the thousands of houses that would be wanted now, with half the troops coming home to be married. Brunt had been a brick-maker's foreman before the war—a tremendously practical man.

Molly was eager to hear. “What sort of place was it? Jolly?”

“It's striking,” he said. “A ‘black country,’ you know. It looks a bit shelled. They've hoicked most of the bowels out of the earth and left them lying about on the top, with smuts falling on them. Then it rains and makes little trickles of cleanness down the slopes of this muck—like a stoker's face if he cried. It's all rather nice and front-liney.”

His journey north, to seal this partnership with Corporal Brunt, had, in fact, done away with the notion, in Auberon's mind, that there ever was a time when England was not fighting a life-or-death war against something which threatened the precarious life of this odd island workshop. In this more durable war the front line had looks that were curiously like those of the other, by day and by night—barrages of smoke and poisonous gas that rolled across blighted Lancashire fields, flames from Midland furnace chimneys that leapt and winked in the dark like the expanding and contracting flashes of many guns on a horizon. He was drawn to these newly discovered firing-lines where a shortage of one hand need not utterly disqualify a man. To get a niche there, to be an N.C.O. in that more regular army of

England's defence, had lately become the thing supremely worth doing; there was the centre of things; the place where the fun was; the only spot where you could feel you belonged, just as it had been on Gistleham Ait before they swam across and explored it. He had almost exactly the old feeling now—that unless he could get at that place, nothing might ever be any good any more.

He told Molly so, with due precautions against her imagining that there was any sort of moral business about it, any self-sacrifice rot. He was after the fun: that was all. He grew so excited in telling her that he forgot for a moment or two the guard on his tongue: he spoke in the old pre-smash way, as if there were nothing that could not be said.

She took it in with the same friendly gravity that had made it easy, twenty years ago, to confide to her any wild project of his. "I think it's a good plan," she said, "to do some sort of work that's quite plain, and live in a very plain place and get right away from everything gaudy and shiny—all the sort of things that used to seem 'brilliant' in the old make-believe time. Do you remember the last day of it all?"

"Before the war came?"

She nodded.

"Don't I!" he said. "You came out through the house to the lawn, with the news. I could hear your step, three rooms away."

"Ah! my old elephant tread."

"No—it was the whole world standing on its toes to listen. And then you came out at last—and even then I didn't see what it all meant till Victor explained——" It was hopeless. Along whatever vista of the past he looked, the figure of Victor stood at its far end. Auberon stopped.

But Molly looked straight at that unevadable figure.

"Yes," she said. "How we listened, you and I! It set me dreaming: that was all; just a luxurious dream of having got into life's very heart. But it set you to work—made you rush off to do the next thing that had to be done, and so you spoke to poor Bert and then I spoke to Victor and he was drawn in."

"Drawn!"

"You didn't see?"

"What?"

"Didn't you hear me crying like a fool that night, very late, up in my room? I thought you must have heard, you spoke so kindly."

"I heard, all right."

"You didn't guess why I did it?"

"I guessed you thought Vick would be killed."

"In action? Cry for fear of that!"

He swallowed the little rebuke; he should have known her pride better.

She relented. "It wasn't your fault," she said. "You couldn't know—Victor and I were alone when it ended."

"What ended?"

"Victor—and all the lovely dreaming. I told him how you had turned his brave words into action. I was sure he'd exult. But it only took him aback. It was as if we had played a trick on him—tripped him up over some little slip he had made."

"My God! He *must* have meant it, Molly."

"Not the way that your father and you mean things you say. He meant it—just as so many beautiful words, to make a few moments feel beautiful—not to get people to do things."

"He tackled the job, though," said Auberon doggedly.

"Oh, he went with you—yes. But it wasn't his act. He was like a poor thing in a trap—he couldn't get out.

And then it all came again—there was a trap again and he couldn't get out. You knew? ”

“ Yes,” he confessed, out of hand. “ I knew, Molly, and I never tried to get him out. Somehow I never thought of it. But Colin tried.”

“ So did I—in a way. But it was no good—no one could get him out then—there was nothing left that he could get out to.”

“ You know that he's dead? ” Auberon asked, urged by some dim impulse to have done with all lying now, uttered or silent.

“ Yes,” she said. “ I almost knew the hour. It was in every one's face. And then Joyce wrote me a letter, a generous, splendid letter. I think Joyce must be one of the noblest persons left in the world.” Of a sudden she looked at him sharply. “ You didn't hear,” she asked, “ anything—anything special—about Victor's death? ”

He went back on his impulse and lied stoutly. “ No! ”

She seemed to suspect him. “ Don't think,” she said, “ that things have to be ‘ broken ’ to me. I'm not newly widowed. Victor had given me up long ago.”

Auberon's eyes, somehow, looked at the ground without his willing it, as though all men were shamed by that failure of one luckless brother. “ I had been failing him, too,” she went on, “ since that night. Of course I couldn't break with him. A woman must often find out, after she's married, that some one is not quite what she had thought. But of course she mustn't cry off. It would be like throwing a husband over because he turned out to be poor—and it can't become fair because one is only engaged and not married. Besides, it had all been my fault—I had expected impossible things.”

She had flushed as she spoke, and she had spoken more and more eagerly. It was as if there were something she

had to put right, whatever the effort it cost—as if she were feeling that their previous silence stood in the way of something that must be done or released—he could not tell what and he did not know what to say. All he could think of doing just then was to put his arm through hers and press hers hard against his side—the friendly way that he had always had of communing with Molly in their younger days when the joy of their comradeship was big but inarticulate in them both—deep wanting to call unto deep but not quite knowing how to do it. Then they walked for a long time among the big apple-trees so silently that you might almost have fancied you heard the new sap of the year rising and pushing its way in every stem and twig round them.

CHAPTER XXVII

LUNCHEON next day, the last whole day of all, was a lamentable meal. Auberon was destitute of skill in dissembling regrets: with almost comical dismay he felt the minutes of Molly's stay at the Chantry sliding uncontrollably away. Molly's feminine impulse to keep an emotional situation well in hand made her raise many trivial topics. But they were absurdly too little really to fill the places of the things that were too big to be mentioned. And Auberon was wooden and absent, and so all Molly's small safety topics wilted away and they both sat silent and troubled, at the meal's end, till they rose slowly and stood looking out of the big door-window to the garden.

"Flood," he said, as his old custom was of noting these things. The river lay dead low, but a delicate change in its surface texture showed that a young tide was just beginning its insurrection against the weak stream. "Molly," he said abruptly, "we can't go on like this. We *must* do something."

"Yes," she said.

"Coming out in the punt?"

"Yes."

Out of doors it was better. The full breath of spring was not yet in the air, but something else was abroad—a kind of whisper that spring was on the way. The young tide, too, was getting the use of its strength when they manned the punt: tiny trickles of water were rushing about over level patches of foreshore, capturing little hollows and dodging round pebbles with an air of freakish boldness.

The two said nothing more while they worked down Gistleham Reach close to the bank, stemming the weak tide now, so as to ride up lightly on it presently when it should have gathered force. But it was better, Auberon felt, to be

here, and to have something to do—if only trying to punt with one arm, and a curious tool in place of the other. It un-numbered your mind. You could think, anyhow.

No other reach of the Thames below Windsor is quite so lonely, on most days of the year, as that which they were now descending. One or two other reaches may look as if no one had ever frequented them; this one has the strained solitude of a place once full of stir, but now derelict: "How doth the city sit solitary, that was full of people! How is she become as a widow!" Half a mile off, at the far end of the reach, the vista was crossed, very slowly, by the old ford ferryman's boat: he dipped his sculls with an incredible slowness; like a little figure in some Turner landscape he seemed to sum up the spirit of all this faint pageant of sunken warmth and spent energies.

Auberon had always felt, in an inarticulate way, that quality in the scene. In old days before the war its melancholy would only brace his high spirits the higher as indoor fires are urged on to burn more brightly by frost and wind out of doors. But now the place had changed; the five war years had deepened its solitude; at Misery Point the herons prosecuted their private affairs with an assurance acquired while men had been too busy killing each other to be a nuisance to birds. And he had changed too.

Not that he felt himself much weighed upon by the pervasive expression or scent of many old and beautiful things now abandoned and decomposing composedly. But he did see, for the first time, that this was a possible way of feeling the place; it was a pressure which some people might have to resist; some might find it irresistible. And then his mind settled on the thought of what Molly in particular might feel if she were always to live in that place, in that beastly New Hall, with her losses to count and with life itself seeming, perhaps, like a thing that had once been

on the rise but had passed the top now. Unbearable thought! With his one solid arm he drove his pole furiously into the river's gravelly bed till Molly swayed with the forward leap the punt gave.

II

Whatever your corrosive or fantasticating cares may be, and however short your allowance of limbs, good plain physical labour soon begins to draw you back towards simple and happy consciousness of the body and all its rightful delights; the strong, sane sensuousness of unbedevilled early youth returns upon you, weather-beaten adult as you are, more or less; you walk again in the ways of your heart and in the sight of your eyes. By the time they passed the Chantry again, an hour later, speeding up river on the prime of a rushing tide, both were flushed and breathing deeply; Auberon's big right fore-arm was looking enormous with the blood surging in every vein and with all its working thongs and swells of muscle in full animation: the Huntress Diana was warmed as it might have been with a rattling run through the forest; she panted a little, her deep bosom rising and falling sharply and her face unashamedly beaded as any June morning rose with the dew of Nature in full health.

Auberon marvelled. "And some women cover their faces with flour," he thought, "lest they look as glorious as that!" Aloud he said, "Rest—my old limbs must have rest." A cunning impulse, coming Heaven knows whence and not understood by himself, had invaded him. He had a plan.

And, strangely, she was like one who knew it. "Oh, rubbish!" she said, gaily, but hastily too, as if she countered instinctively some move instinctively divined.

"A breather, then, at least," he pleaded. "The only place for it, in this mountain torrent, is——"

"Home, I suppose," she said, in that hurried way. They had just passed the garden.

"No! The old pond." A deep narrow ditch, now filled by the tide, cut Gistleham Ait into two. Out of this cutting again, at its middle, another narrow channel diverged at right angles; this ran for some twenty yards into the osier-grown lower half of the Ait and then opened out into a round pond, a little lake lost in the midst of the jungly island. Few people knew that this lakelet existed; scarcely any, except Molly and Auberon, knew that after half-tide it could be entered by boat.

She said "Oh!" not exactly resisting—more like one who only takes note, with a deep disturbance of heart, that a tide has set in which may carry far. Already he was swinging the punt's bow round the sharp corner into the cutting.

Out of the hustling main current, the craft moved slowly along the little waterway that fitted it almost like a sheath. The gunwales rubbed against the rank grass on both banks. Once the two had to stoop, to pass clear under a great branch let down by a tree: Molly shipped her pole at that point and did not unship it again; she stood at her end of the punt, passive and waiting, as if, in some curious way, it were not for her to push on with this thing.

That struck him. He could not quite tell how it struck him nor how it bore on his plan—whatever his plan was, for even now he did not see his way clear, nor to what it was leading, but only knew that he must go on and find out and have a kind of recklessness and unreason. He was not sure what kind of recklessness—an active plunge, a taking of risks, or just letting himself be led on and on by the impalpable hand that was holding his and prompting each movement he made. He looked at Molly almost all the time he was pressing the punt along the little channel to where it widened only just enough for the punt to scramble round the corner

into the final cutting and the little land-locked haven at its end.

While he looked at Molly there came a sensation akin, as it seemed, to one that he had felt long ago when rowing in close races: every sense had acquired then a strange exaltation of its powers; he had smelt flowers far off in the fields; he could pick out the voice of each of his friends from the joint roar of all Skimmery running and shouting on the bank. With some such consciousness of a release from the common limits of perception he saw suddenly and exultantly that Molly was agitated: her eyes flickered; they flinched away from his as they had never done in all the years of her elder-sisterly beneficence to him when, more than anything else, their untroubled kindness had denied all hope to his hidden love. She had always been generous, but since the hideous scene at New Hall she had seemed as remote and contained as a star, that gives all it can and takes nothing and is never in need of you or disturbed by you. But now——.

The punt was in the little lake by now; it rode idle, almost at rest, with a tiny ripple subsiding under its bows. Molly had sat down on the rising floor at her end and Auberon was just about to sit at his, in their old fashion, when she quickly moved a little to one side and pointed to the vacant space beside her. She did it as if some force resisting within her had first to be overcome with an effort.

He came at the call and sat down, a foot from her. And then it seemed almost as if she did not know what to do with him there, for she looked straight in front of her, over the other end of the punt, though there was nothing out there to see except the low jungle of osiers. Without knowing what to say next, he called her name softly, merely asking her to look his way.

ROUGH JUSTICE

glanced round at his eager face for a moment and then away, and then again her eyes wavered back to him and away, like the head of some gentle wild creature that wants to come but is still half afraid when you call to it. Right and left she looked away, but always less far than the time before; like a compass needle oscillating to rest on its mark, her eyes settled in upon his and stayed there.

At that surrender he knew less than ever what he should say; the only thing he was prompted to do was to seize a wet hand of Molly's, kiss it a great many times and fondle it with his own and murmur, "My darling, it's come, it's come!" while she bent over the head that was bent down over her hand and kissed the thick hair on its crown.

During the few seconds of that first ecstasy of their coming home to each other, after all the travels of their hearts, they carried on long conversations without a word more. As they sat hand in hand and quite silent there flowed into Auberon's mind, as though through her fingers and his, a narrative of all the changes she had suffered since their early comradeship lost its simplicity; without speaking, she pleaded the pathlessness of the wilds into which a girl has to turn out as she grows beyond girlhood—all the lonely hopes and distrusts and longings for something firm and secure—the whole agitated and diffident world lying behind the delusive rampart of Daphnean reserve and pride that may look like a repelling chain of frozen Alps to an awed lover's eyes.

When thought emerged again into audible speech, they had explained a good deal to each other. "You see," she said, "I'm not fit for you, Bron. You should have some one better—only there's no one could love you so much. I'd begun dreaming about you while it was still wicked to do it—before Victor died. I used to wake up and know I had found out too late and could never be fit for you, and I'm not. I'm

